

October 10, 1955

Mrs. George Donahue
154 Buffalo Avenue
Niagara Falls, New York

Dear Paula:

Now that the gallery is beginning to run almost at a normal pace, I can finally answer your very nice letter.

Naturally, I am very eager to hear whether George made it, it would be so nice to have you in New York.

The draped nude looks very fascinating. When you have it photographed, I would appreciate a print.

My best to you.

Sincerely yours,

EGH/ek

CONTEMPORARY AMERICAN ART

MIDTOWN GALLERIES

PLAZA B.1900
17 EAST 87TH STREET
NEW YORK 22, N. Y.

ALAN D. GRUSKIN, DIRECTOR

October 13, 1955

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York.

Dear Mrs. Halpert:

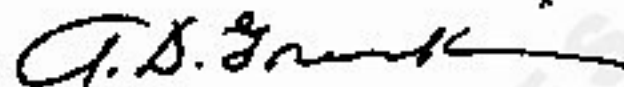
Thank you very much for your note about the design contracts.
It was good of you to get the information and I have advised
my artists who were approached by Mr. Young.

I trust you had a pleasant and restful summer and will enjoy
a good season.

With kind regards.

Sincerely,

MIDTOWN GALLERIES



A. D. Gruskin
Director.

ADG:lww

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 10, 1955

Mr. Lloyd Goodrich
Whitney Museum of American Art
24 West 54th Street
New York, N.Y.

Dear Lloyd:

In running through my so called library recently, I came across a strange publication issued during the W.P.A. days. Included was the publication report. This is now enclosed.

If you are not familiar with this material, I can lend you a pamphlet which should be of special interest to you, in view of your activities in connection with Government in America.

Sincerely yours,

EGH/ek
Enc.

Memorandum from Edith G. Halpert

October 7, 1955

Late in August, I suggested a dealer's meeting to discuss the Bunde Design contracts.

Subsequently, after considerable investigation, I found the following:

1- There is no gallery for these exhibitions in existence.

2- Robert G. Young is employed as a draftsman at Reynold's Aluminum and is not known to have any capital whatsoever.

3- While there is nothing derogatory, it seems he is a bright young man with a glaze in his eye.

4- My own feeling is that he hoped to find the sponsor and the capital on the strength of the contracts which major American artists will have signed.

5- It seems unreasonable to tie up any American artists under these circumstances.

6- If any further information is desired, please phone me.

Sincerely yours,

at
Copy this memo sent to attached
numbered list.

October 1, 1955

Mr. Billy Rose
Ziegfeld Theatre
Sixth Avenue & 54th Street
New York, N.Y.

Dear Billy Rose:

From information I obtained several days ago, I gather that the Zorach Sculpture has been shipped to Mt. Kisco after it had been buffed.

I hope that it looks as magnificent as it should in its magnificent setting. Some day I hope to see it in all its glory. I am now enclosing your bill for this masterpiece.

I hope that you will come in to see our 30th Annual Exhibition.

Sincerely.

EGH/ek
Enc.

asked him about had
been done.

Miss Fuh is coming
in Wednesday at

October 11, 1955

Miss Bettina Brendel
9815 Mattock Avenue
Downey, California

Dear Miss Brendel:

The Los Angeles exhibition closed about a week ago and we are writing to thank you for your participation in this very interesting show.

I am enclosing our check for \$160 representing our purchase of your painting.

Sincerely yours

ECH:la

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DUNBAR FURNITURE CORPORATION OF INDIANA, EXECUTIVE OFFICE: BERNE INDIANA
SHOWROOMS: NEW YORK CHICAGO BOSTON KANSAS CITY LOS ANGELES SEATTLE

CHICAGO: 635 MERCHANDISE MART
DELAWARE 7-1905

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OCTOBER 20, 1955

AMERICAN FOLK ART GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

GENTLEMEN:

ENCLOSED PLEASE FIND OUR CHECK AMOUNTING TO
\$268.08 TO COVER PAYMENT OF YOUR STATEMENTS #1044
OF SEPTEMBER 12, #1051 OF OCTOBER 11, AND #1049
OF OCTOBER 10.

VERY TRULY YOURS,

DUNBAR ACCESSORIES

Russell F. Wake

RUSSELL F. WAKE

RFW/BW
ENC. CHECK

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MATERIAL DESIRED IN REGARD TO EACH DEMUTH PAINTING AND DRAWING:

Title: _____
Signed date (or your estimate): _____
Medium: _____ Size: _____
Owner and owner's address: _____
Signature, date and any other writing appearing on front or back of work: _____
Location of a reproduction: _____
Where and in what shows exhibited: _____

Previous owners (names, addresses and dates of changes of ownership): _____
Existent documents regarding: _____
Where may a photograph of the work be obtained? _____

Title: _____
Signed date (or your estimate): _____
Medium: _____ Size: _____
Owner and owner's address: _____
Signature, date and any other writing appearing on front or back of work: _____
Location of a reproduction: _____
Where and in what shows exhibited: _____

Previous owners (names, addresses and dates of changes of ownership): _____
Existent documents regarding: _____
Where may a photograph of the work be obtained? _____

Date _____
Signature _____
Gallery _____

(Please append additional pages if
necessary.)

C O P Y

THE ENCYCLOPEDIA AMERICANA
2 West 45th Street, New York, 36, N.Y.

Office of the Editor

October 4, 1955

Director
William H. Lane Foundation
Leominster, Mass.

Dear Sir:

We are now preparing illustrations for the 1956 Americana Annual, and for the article on Painting and Sculpture by Elizabeth McCausland, we would like to illustrate the exhibition of the works of Charles Sheeler.

Could you send us a group of three or four black and white glossy photos of the most important works in the exhibit? The painting New England Irrelevancies has been suggested as being particularly appropriate.

We will of course carry a credit line as requested.
Thank you for your cooperation.

Sincerely yours,

Henry P. Robbins
Picture Editor

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E. and A. SILBERMAN GALLERIES, INC.

1014 MADISON AVENUE
NEW YORK 21, N.Y.
TRAFALGAR 9-6980

October 14, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert,

I have been looking over the photographs which you sent me, and I would like to see these pictures in the original.

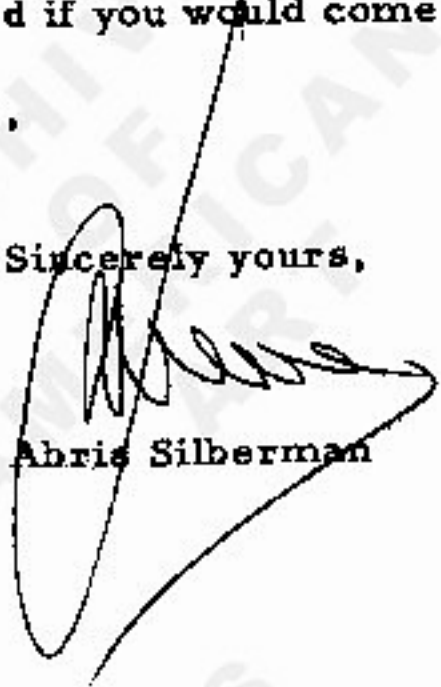
I wonder whether they are in storage in New York. If so, perhaps we could go to see them someday. I would appreciate hearing from you in this matter.

Do you want me to return the photographs, or keep them awhile longer.

Incidentally, you may know that we are presenting a very important Loan Exhibition here at our new quarters and I do hope that before it closes, on the first of November, I will have the pleasure of seeing you and showing you around. It would be very nice indeed if you would come in.

With kind regards,

Sincerely yours,


Abrie Silberman

AS:ep

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October 10, 1955

Mr. Eric Hodgins
Fortune
Time and Life Building
9 Rockefeller Plaza
New York, N.Y.

Dear Mr. Hodgins:

As I mentioned during our telephone conversation, I was very much impressed with the enclosed draft.

As I promised also, I am noting on the attached sheets my frank and abundant criticisms; some which I consider important, others that represent a point of view.

Sincerely yours,

HGM/ek
Encl's.

October 12, 1955

Miss Felicia Geffen
The American Academy of Arts and Letters
633 West 155th Street
New York, N.Y.

Dear Miss Geffen:

I cannot tell you how sorry I am that I knew nothing about the
cocktail party which I certainly would have welcomed. I suppose
this is to be blamed on the rural free delivery.

Despite a volume of letters addressed to O'Keeffe, I still have
no specific titles of the two pictures with which she is to be
represented in your exhibition. While I can take a chance on
a recent painting, we have nothing in our inventory which will
answer your purpose of the early representation. Perhaps if
you wrote her an S.O.S., you would get better results.

The Zorach sculpture is here and will be available for your
truckmen on October 31st together with the late O'Keeffe.

Sincerely yours,

BOM/ek

October 8, 1955

Miss Katharine Kuh
Art Institute of Chicago
Chicago, Illinois

Dear Katharine:

I am so sorry that I did not get to the Cape this summer but I
am equally sorry you did not stop off to say hello while in
New York. Perhaps I shall see you in Des Moines where all good
people seem to be meeting next week.

For your information, I have a group of photographs which I
have been holding for your consideration. I am referring to
the Venice Exhibition. Shall I hold on to them awaiting your
visit or shall I mail them? My best regards.

Sincerely yours,

BGM/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Put up with it

October 8, 1955

Mr. Alfred Barr
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Alfred:

How well I can appreciate your suffering, with mine increased by five years.

Would you get in as soon as you can? I am very eager to have you see not only the new Sheelers but also all the other "masterpieces" in the current exhibition of the group.

I wrote you a short time ago to ask you whether you would lend for our Dove exhibition the one you own entitled "Grandmother". Won't you please let me know as I am working on the catalogue now.

Best regards.

Sincerely yours,

BBH/ek

629 No. Maple Drive
Beverly Hills, Calif.
Oct. 8, 1955

Dear Mr. Marin,

In May, when I was in New York, I spent some time with you in your Gallery. You very kindly showed me the watercolors of your father, John Marin, and also told me about the travelling show. It was my very good fortune to see the show at UCLA. It was magnificent.

Three of the pictures you own I liked tremendously and am writing to you for the price.

Two are oils from the Gallery collection:

~~Two~~ ~~are~~ #15. Seascape Fantasy, Marin, 1944. 25 x 30.
Sold #28. The Fog Lifts. 1949. 22 x 28.

The other is a watercolor in your own collection.

NFS #53. Deep Sea Trawlers, Marin. No. 1. 1932.
15 $\frac{1}{2}$ x 21 $\frac{3}{4}$.

Yours truly,
Betty Freeman
(Mrs. Stanley M.)

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POST CARD



The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

MARY B. HOLT, M.D.
245 EAST MAIN STREET
BAY SHORE, N. Y.
TEL. B. S. 2-9112

If you would give me an opinion on the reliability of "The American Federation of Arts" and some idea of the sum the painting should be insured for. I am interested in helping to preserve and increase interest in Dove and shall consider lending "Team of Horses" if you think this exhibition is worth while.

Kindly return the letter as I have not yet replied to it. If there is a charge for your service, please bill me.

Very truly yours
Mary B. Holt M.D.

THE DOWNTOWN GALLERY

EDITH GREGOR MALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLex 9-3787

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October 8, 1955

Mr. Irving Schwarzkopf
122 East 42nd Street
New York 17, N.Y.

Dear Sir:

Your monthly statement arrived this morning but I am somewhat puzzled by a bill which was attached.

I am referring to the Miller Installation Co. which has a charge of \$200.00 for a hotwater coil. Is this the oil installation? Somehow, I am under the impression that Central was doing this job. Please clarify the situation for me.

Sincerely yours,



EGH/ek

10/11

Miller Install. installed
coil in boiler to heat the
hot water. Central cleaned
boiler etc.



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THE SOLOMON R. GUGGENHEIM MUSEUM
1071 FIFTH AVENUE
NEW YORK

JAMES JOHNSON SWEENEY
DIRECTOR

October 12, 1955

Dear Edith:

Many thanks for your note quoting the prices and the Museum discount on the O'Keeffe and the Davis. I hope that we may be able to get an early decision on these. I will do my best, but I have no control on matters of this sort, as you can understand. It depends on when the Trustees can get together. I am hoping, however, for an early meeting.

Many thanks too for your last paragraph and your generous terms of payment.

All kind regards,

Sincerely,


James Johnson Sweeney

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

JJS/w

Department of Art

October 14, 1955

not to publishing information regarding sales transactions, especially are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is no longer valid and may be published 60 years after the date of sale.

AIR MAIL

Mr. C. W. Johnson
W. S. Budworth and Son, Inc.
424 West 52nd Street
New York 19, New York

Dear Mr. Johnson:

In reply to your letter of October 7 concerning the picking up of the painting by Edgar Ewing at the Downtown Gallery, will you call the Downtown Gallery and find out if this painting is being sent back to Los Angeles along with the other paintings in the recent show, or if the Los Angeles paintings have already left without it.

If the painting has been left behind, will you kindly collect it and hold it in storage at the expense of Edgar Ewing of the staff of the Art Department of the University of Southern California, 3551 University Avenue, Los Angeles.

If it turns out that you pick up this painting and store it, would you inform Mr. Ewing as well as myself. You need have no concern that the cost will be met.

With best wishes,

Sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:ys

cc: The Downtown Gallery
Mr. Edgar Ewing

BORIS MIRSKI



ART GALLERY

ETCHINGS
PAINTINGS
WATER COLORS
FINE FRAMING

OIL PAINTINGS
RESTORED

166 NEWBURY STREET - BOSTON 16
COMMONWEALTH 6-5894

and that the sculpture will be offered to you for \$500.00; if it is Joe hopes that you will get it for him.

The latest in Boston is that Spencer is installed in a new home with his children; it seems that he will be here for some time as he signed a lease. I'm sure that his visit with you has helped immeasurably as to his staying in Boston.

As of two weeks ago Alan Fink and Ralph Ceburn are no longer with the Gallery and while I've a man downstairs taking care of the framing, I feel like a multi-armed buddah trying to attend to business and sales (of which several were made) and I feel very much encouraged about the change.

The weathervane business is zero. More about it later.

Hastily and devotedly -

Boris

Dear Edith,

I have been terribly rushed
some weeks and I will fly over
to discuss many things of interest
to both of us. Love

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THE PRINT CLUB
GRAPHIC WORKSHOP AND GALLERY
1814 LATIMER STREET
PHILADELPHIA 3

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MRS. MERRILL POLLACK

3 October 1955

PENNYPACKER 5-6090

The Downtown Gallery
32 East 51st St.
New York City 22, NY

Dear Sirs:

The consignment of Ben Shahn prints for which a receipt is enclosed have just arrived. Unfortunately two of the prints are damaged from faulty packing. "Calabanes" is badly creased at bottom of print and "Profile" creased at top. They seemed to be placed improperly in the cardboard. This did not happen in transit as the package came in good condition on the outside.

Sincerely yours,

Bertha von Moschzisker

Bertha von Moschzisker
Director

Bv:U

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October 11, 1955

Mr. Frank Perls
Frank Perls Gallery
350 North Camden Drive
Beverly Hills, California

Dear Frank:

Thank you so much for letting us have the two paintings for our Los Angeles show. We are very pleased with the results.

The Channing Peake was included in the shipment enroute to Brugger via Denver-Chicago Trucking Company. The James McGarrel had been invited to the Whitney annual, but was sold meanwhile and will be retained by the new owner.

Sincerely yours

ROHL:

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PROPOSED LIST OF ARTISTS FOR THE EXHIBITION EXPRESSIONISM
To be held at the Walker Art Center

Albright	Lebrun
Appel, Karel	Lehmbruck
Aronson, David	Levine
Barlach	Lipchitz
Beckmann	Lipton
Bloom	Marc
Boccioni (sculpture)	Marcks
Burlin	Marin
Butler, Reg	Marini
Campendonck	Martini
Chadwick, Lynn	Mathieu
Chagall	Meidner
Chavez	Moore
Clarke, Geoffrey	Mueller, Otto
Congdon	Nolde
Corinth, Lovis	Orozco
Cremonini	Pechstein
De Kooning	Picasso
De Stael	Price, C. S.
Dickinson, Edwin	Rattner
Dix, Otto	Rozzak
Dubuffet	Rouault
Epstein	Schiele, Egon
Evergood	Schmidt-Rottluff
Fazzini	Shahn
Feininger	Siquieros
Fontana	Smith, David
Giacometti	Soulages
Gorky	Soutine
Gotlieb	Stella, Joseph
Gropper	Sutherland
Grosz	Tamayo (early)
Hare, David	Van Dongen
Hartley	Vincente, Esteban
Heckel	Vlaminck
Hirsch, Joseph	Vytlačil
Hofer	Warshaw
Hofmann	Weber
Jawlensky	Zerbe
Kandinsky	
Kirchner	
Klee	
Kline	
Kokoschka	
Kolbe	
Kollwitz (sculpture)	
Kuniyoshi	

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- Page 29 (1) Check name. Are you not referring to the great dealer, Joseph Brummer, who was so important a force in the international art world. He died a few years ago and Ernest, his brother, would be considered a relative newcomer.
- 30 (1) Would elaborate on this point. It is true of many European collectors.
- 31 (1) Lower case.
- 32 (1) No doubt in the follow-up article, this will be explained further, It seems essential to explain to the reader the collective functioning of dealers of Old-Masters and all other European art - (often referred to as a cartel) in opposition to the dealers of American art who are forced to work single-handed with no mutual interest in the same contemporary artists and no auction pools.

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TOWN & COUNTRY

magazine

572 Madison Avenue, New York 22, N. Y.

October 11, 1955

Two he No
Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

I am enclosing a tear sheet of our
exhibition listings from the October issue of
Town & Country.

In order to meet our press deadline, it
is necessary for us to have the art galleries'
listings two months in advance, e.g. for the
January issue we need your January schedule
by November 1st. Would you please let me know
whether or not you will be able to send me
listings two months in advance for future issues.

Thank you.

Sincerely,

Margaret Hurley

Margaret Hurley
Managing Editor

ML:jdc
encl.

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searches are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 8, 1955

Mr. Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Mr. Marcus:

I am listing below the current market values of the two
paintings referred to in your letter:

Herbert Katzman -- The Stove, 1952--Oil \$800.00

Jonah Kingstein -- The Wedding Scene--Oil \$550.00

Sincerely yours,

EOB/ek

October 18, 1955

Mr. Robert L. Stuhr
Director of Public Relations
Drake University
Des Moines, Iowa

Dear Mr. Stuhr:

With all the planned activities during the Federation meetings,
I did not have the opportunity of meeting you.

I did have the experience of seeing the Stuart Davis mural
and reading the pamphlet published in connection with it.

Needless to say, I was tremendously impressed and very happy
to see the mural in its entirety, after following its various
stages.

This morning when I reported to Stuart Davis, I mentioned that
you had talked of a color reproduction in the local papers
together with appropriate publicity and had also offered to
send him photographs of the mural in place. Can you tell me
whether the former has been accomplished and whether you can
arrange to send the photographic prints to me? You have, I
believe, biographical data and now that the mural has been
viewed by many museum directors at the convention, there is
more reason to send out the spread. If there is anything that
I can do to be of assistance, won't you please let me know.

Sincerely yours,

EGH/ek

Mr. Felix Landau

-2-

October 10, 1955

I shall let you know within 10 days when I return from my trip to Des Moines and get myself reoriented to the New York gallery hectic life. This time I will send you a complete list and photographs well in advance.

Sincerely yours,

RH/ek

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October 1, 1955

Mr. Willis Woods
Southern Art Museum Directors Ass.
Norton Gallery of Art
Pioneer Park
West Palm Beach, Florida

Dear Mr. Woods:

Last spring when I saw Allan McNab in Florida, we decided to have a Southern Museum Association exhibition here in September of this year. The plan, at the time, was to organize at the Lowe Gallery a regional show including Florida, So. Carolina, Georgia and another nearby state. Knowing my geography, I am not taking a chance on a specific borderline. I was to serve as a juror. Thus, with the advantage of seeing so much art at one time, the selection for this gallery would have been a very careful and final one. The latter was to develop after the Lowe exhibition. All this was to have taken place in June, but during the last week in May I received word from Allan to the effect that the plan was cancelled. Subsequently, his resignation was announced. And so, that was the end of the exhibition.

If I survive my 30th year, the same plan would be equally suitable for 1956, in which event you will hear from me before the end of this year. Meanwhile, I hope that I will have occasion to see you in New York and we can discuss any changes in the program or methods.

Sincerely yours ,

EGH/ek

cc/ John Rich. Craft, Dir.

From the law offices of SOLINGER & GORDON
250 Park Avenue, New York 17

October 10, 1955

MEMO TO EDITH G. HALPERT:

This will acknowledge receipt of the application for an extension of the mortgage on 32 East 51st Street. When you discussed this matter with me I requested that you send me the most recent balance sheet available so that I could make an appropriate recommendation to you respecting the advisability of extending this mortgage.

I have not yet received the balance sheet and would appreciate it if you could have it sent to me at your earliest convenience.

Best regards.

Harold

Harold had one since 1953

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October 20, 1955

Mr. Spencer Cowan
8 Willard Street
Cambridge, Massachusetts

Dear Spencer:

I was terribly sorry indeed to learn that I had missed you when you called at the gallery. At the time I was propagandizing in the middle west.

I had a thought several days ago which I should like to pass on to you. Since the renting service -- as I mentioned originally to Charne -- has been in effect in several other places, it might be a good idea for you to communicate with these institutions to see whether they have some ideas that would be useful to you. The two institutions I would recommend are the University of Minnesota and Oberlin College. I had another thought about creating a greater public interest in this idea by publicizing it on a national scale. To date no one has done this. If the local representative of Life was made aware of this plan, I assure a photographer would be sent up during the periods when the kids assemble in line for selection of the works available. This is what is called a human interest story and does not necessarily have to land on the art page. If you get in touch with the local guy, the possibilities, I think, are excellent.

As a further stimulation it might be a good idea to have an exhibition of the objects that you would like to purchase. Invite a number of prospective donors to such an exhibition. The material should be assembled from a large number of galleries to represent a true cross section of what is going on, and I am sure every dealer here would cooperate by finding many choice small items within the price range. At some time it might be fun to fly out to a regional show in Chicago, Dallas, or elsewhere, to make direct discoveries with the cooperation of the museum director. There are many other methods of stimulating the program to the point where you would have enough material on hand to make two sets of loans during the semester, or to have additional objects for those who get left out the first time.

All this would of course be preliminary to the final idea of a memorial museum, which with patience, should not be in the distance.

In any event, you will come in very soon so that we can have a real gabfest. Do let me know in advance.

Sincerely yours

October 10, 1955

Mrs. Bybee
1909 Olympia Drive
Houston, Texas

Dear Mrs. Bybee:

I finally arranged with the restorer to clean the pair of oil portraits which I showed you as well as the overmantle panel. As soon as these are completed and photographed, the complete collection of prints will be sent to you. Meanwhile, I want to make certain that you wished to have the following items sent to you on approval immediately:

Still Life on Velvet
Still Life Watercolor
Chalkware Rooster

We were so hectic in the gallery the day you called, that I was not quite certain of your final decision. Furthermore, it now seems that the exhibition will be postponed at the Houston Museum. Thus, I may fly down to Texas independently, possibly in the middle of December. However since you are planning to be in New York next month, we can discuss all this during your visit. Won't you let me know a bit in advance of your coming, so that I can arrange my time accordingly.

Sincerely yours,

ECB/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 12, 1955

Mrs. J. Watson Webb
Shelburne, Vermont

Dear Electra:

In writing to you about the stenciled walls, I too felt that you had no need for any addition in that category. On the other hand, I felt it would be a courtesy to keep you advised. If I can afford it, I shall keep all of them. In any event, I certainly am planning to use at least one in my house in Newtown.

Indeed, your decision about painting rather shocked me. I know right along that you were not keen about this medium but I felt that it was extremely important in the context of the museum to include this prevalent manifestation of the period. If you plan to remove the paintings from the inn where they are shown with the sculpture, there might be some logic, inasmuch as so little of it is included. Would you remove all the material from the houses where they have such a natural and needed place? I think it would be a great error. I know you want me to be frank, and I am being so - in the interest of the museum. As a matter of fact, many of the Shelburne visitors who have talked to me, remarked about the complete unity of the houses and the overall picture one gets in connection with the great contribution made by the earlier Americans in the different periods.

Before you decide irrevocably, please think this out more carefully and do not let your prejudices run away with you. Conversely, I am not letting my prejudices run away with me in relation to my enthusiasm for the graphic arts.

I am leaving on a bus-man's holiday with Des Moines, Iowa and Wichita, Kansas as my objectives. The ~~unbalanced~~ temperament in connection with all American art, modern and early, is keeping this "old gal" on the move almost as many hours as my friend Electra.

Within a few days you will, no doubt, hear from Lee Malone of the Houston Museum. He is planning his January exhibition of American Folk Art in all its categories and I promised to help him in assembling the collection.

accelerated tempo

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October 11, 1955

William H. Lane
 Lancaster, Mass.

Dear Bill:

This time I can't claim credit. It is just that you are ob-
 viously the Sheeler authority - and actually are.

Certainly NEW ENGLAND IRRELEVANCIES is a must and I would also
 suggest, as an early example, your CLOUDS with perhaps two more
 from other collections, unless you want all the representation
 from you. If the former, I shall take care of the matter. Let
 me know.

I have some amusing stories to tell you about the forthcoming
 Davis Collage Exhibition which, incidentally, will be a sensation
 from the sample responses I have had. This, as you know, is
 not sales pressure, but am I right in assuming that you are
 keeping THE SEA? If so, I may as well tell you the bad news, or
 should I say the good news. Bill, priced all but one of the
 collages from \$1200 to \$1500 and we shall put THE SEA in the
 lower category.

I am off to Iowa tomorrow morning and shall return next Tuesday,
 after seeing the Davis mural (my real purpose) and later the
 Wichita collection.

My best regards.

Sincerely yours,

WH/ok

October 8, 1955

Mr. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Stanley:

I am enclosing my official appraisal of the two pictures referred to in your letter. There is really no need to have a second appraisal but, if you wish, I can arrange to obtain a corroborating one.

Apparently, I have to go all the way to Des Moines to see you and also to have the pleasure of hearing you.

My best regards.

Sincerely yours,

ECH/ek
Enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MARTIN JACKSON
2112 CHANCELLOR STREET
PHILADELPHIA 3, PA.

October 17, 1955

Dear Miss Halpern:

I have been seriously considering a New York Dealer for my paintings - and was wondering what the possibilities would be, of your handling my work for me, as my agent.

For many years now, I have been well aware of the magnificent name you and your Gallery have in the Art World - and of the wonderful push you have given your painters - and I know that I would benefit greatly by an association with you.

I have been exhibiting for some years now - in the National Shows throughout the country and I am hoping that you are familiar with my work enough to consider it of sufficient promise - enough to include among your group.

I would be most happy to come to New York to discuss it at your convenience - and of course I could bring photos of my work along - as well as a resume of my background and awards.

Sincerely

Martin Jackson

1172 Park Avenue
New York 28, N. Y.

October 16, 1955

Dear Edith,

Thanks so much for your note. Just a bit to explain that at the beginning of September I came down with one of the current bugs and spent all my free time for the next month in bed. Was sure I ended up with a few holes in my chest, but last week's X-Ray indicated that despite the infection and the weight loss, I have nothing wrong except the few screws loose in the upper story.

What keeps both of us so scarce is the honors (!) heaped upon us. We are now active staff members of the Karen Horney Foundation Clinic and I am teaching Tuesday evenings at the American Institute of Psychoanalysis. My pupils are all Psychiatrists and mostly older than I. I am planning a book entitled "Doctors Are the Screwiest People." Will send you an autographed copy...Mel gets his chance to belabor an audience (captive) come Spring. In the present, socially, we are trying to make up old promises we never should have made in the first place. Do not despair of us. "We shall return."

Cordially,

Hele

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, President

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA525 PD SAN FRANCISCO CALIF 6 245PMP

MISS EDITH HALPERT, DOWN TOWN GALLERY

32 EAST 51 ST

PLEASE WIRE COLLECT CONFIRMATION ON SHIPMENT OF PIKE
SELF PORTRAIT

AT C HOWE DIRECTOR CALIFORNIA PALACE OF THE
LEGION OF HONOR

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

18 October 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It was good to chat with you in Des Moines. I hope you were pleased with the installation of the Davis mural. We thought it looked terrific. It will look even better in the exhibition. Well, I am glad it is settled that we are to have it. Harvey left instructions that we were to get a commitment in writing. When you think it appropriate, would you get off a letter to Harmon to this effect, or advise me how you think I ought to proceed to this end.

You have probably heard that we are organizing an exhibition called **EXPRESSIONISM** as a sequel to **THE CLASSIC TRADITION** and **REALITY AND FANTASY** which were held at the Center in 1953 and 1954. This will be our major exhibition for the coming year and a substantial catalogue will be published. It will open during January 1956 and continue through March, at which time it will be sent on a circuit of five important museums in the east.

I am enclosing a preliminary list of artists to be included which will give you an idea of the scope and plan of the show. I am particularly interested in either one of two Ben Shahns: "Willis Avenue Bridge" owned by Lincoln Kerstein and "Death on the Beach". If you can do anything to help me get one of them for the exhibition, I would be most grateful. Would you send me their addresses in any case.

I will be in New York for a week or more during the early part of November and will call for an appointment to talk over both exhibits.

With all best wishes,

Sidney Simon

Sidney Simon
Curator

ja

12 x 15 3/4

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 12, 1955

Mr. Wm. K. Drewes
132 Nassau Street
New York 38, N.Y.

Dear Mr. Drewes:

As I advised you during your visit, I am interested in acquiring the remaining section of the carving by Eli Nadelman.

I also told you that I would pay up to \$600.00 for this, thus, if this is satisfactory, please have it shipped to me.

Sincerely yours,

HGH/ek

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October 8, 1955

Park Bernet Galleries
980 Madison Avenue
New York, N.Y.

Gentlemen:

On September 15th, I wrote you regarding some American Folk
Art.

Have you had an opportunity to consider the matter and, if so,
won't you let me know your decision.

Sincerely yours,

RMH/ek

October 11, 1955

Mr. Curt Opliger
2204 Ayr Street
Los Angeles 39, California

Dear Mr. Opliger:

The Los Angeles exhibition closed about a week ago and we are writing to thank you for your participation in this very interesting show.

I am enclosing our check for \$150. You were previously advised of the sale.

Sincerely yours

EOH1a

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Office of
LAURENCE SICKMAN
DIRECTOR

WILLIAM ROCKHILL NELSON GALLERY OF ART
(The William Rockhill Nelson Trust)
ATKINS MUSEUM OF FINE ARTS
KANSAS CITY 11, MISSOURI
Cable Address: Neltrust

UNIVERSITY TRUSTEES:
ROBERT B. CALDWELL
MILTON McGRHEVY
DAVID T. BEALS

10 October 1955

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

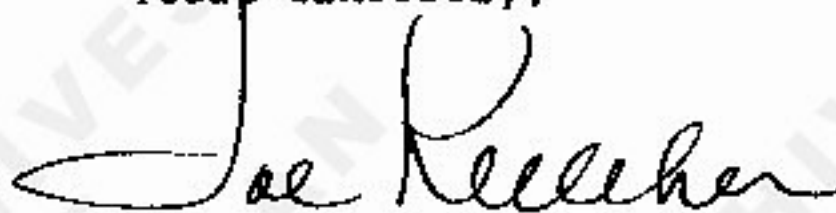
Dear Mrs. Halpert:

Can't thank you enough for having sent on all the information and photograph. Personally, I think you are much more beautiful and perhaps one of the snapshots in a bathing suit might have been the best thing to bring in a large crowd. I only wish I could have used some of your penned comments in the blurb on the brochure announcing the lecture, but I thought I had better not.

We are looking forward to the arrival of the paintings for the Friends of Art in the next ; or so and I do so hope we will be able to keep at least s of them in Kansas City.

With very best regards.

Yours sincerely,



Patrick J. Kelleher
Curator of European Art

PJK:MI

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I hope they do not intend holding off making this payment.
I simply must ask they keep their promise.

I fully realize it is an awkward position but I
also feel that after waiting as long a period beyond the
time limit they set it is unfair to expect them to delay
payment.

Sincerely yours,

Paul
Monday

P.S. I am flying up to Massachusetts to pick up some
purchases amounting to \$2,000; which I will have to
borrow, and which I hate to do as I do not know just
how soon I can dispose of these purchases and the
interest I have to pay eats heavily into the narrow
margin of profit involved on the deal.

The information you wanted on
the wood decoys I got out of
a book. I will bring this
book along with me on my
next trip over to N.Y. for
your perusal.

Art Institute of Zanesville, Ohio

MAPLE AVENUE AT ADAIR

ZANESVILLE, OHIO

CHARLES DIETZ, DIRECTOR

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October 19, 1955

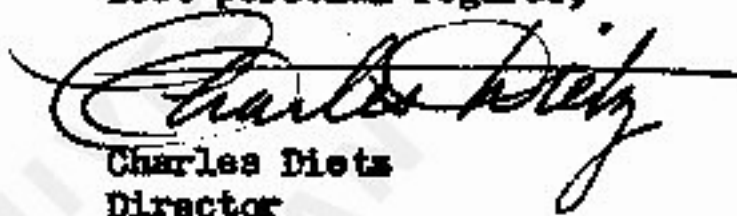
Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear John:

At a recent meeting of our Board of Directors we presented the photographs of the four paintings which you so kindly sent us. The consensus was in favor of the "Before the Wind 1938" as first choice. However, the price of \$11,000.00 we felt was high for our circumstances. I have been asked to inquire if a little better price could be met on this picture.

Also our Board would appreciate it, if it is possible, if you could send the one mentioned above (and any others of a similar feeling) "on approval." We would be happy to pay the shipping expenses on them.

Best personal regards,


Charles Dietz
Director

CD/ct

Mr. Fred Wight

-2-

October 8, 1955

If the expenses would not have been so prohibitive, I would have asked for three pictures by the artist since it is difficult to sell one out of one painting. Most people want to have the privilege of a selection.

The shipment is being returned to Brugger and all the boys and girls will be advised accordingly.

And so, again my thanks for your generous cooperation.

Sincerely yours,

EGH/ek

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MARY B. HOLT, M.D.
225 EAST MAIN STREET
BAY SHORE, N. Y.
TEL. B. S. 7-8112

OCT 16, 1955

Mrs Edith Halpert
Downtown Gallery
New York 22, N.Y.

Dear Mrs Halpert,

Thank you for your letter of Oct 8
regarding "Team of Horses". I have
decided that I do not want to
lend this painting to The American
Federation of Arts because I
cannot help feeling that moving
a delicately painted so many times
over a year's time is bound to
cause some damage to it. I hope
that you can find a satisfactory
substitute.

Very truly yours,
Mary Holt

October 11, 1955

Miss Katharine Kuh
The Art Institute of Chicago
Chicago 3, Illinois

Dear Katharine:

Fate has destined to keep us apart. I shall not be back on Monday, but I hope that you will remain at least one more day so we can have that long postponed chat on Tuesday or Wednesday, at your convenience.

Won't you please phone Lawrence, who will write down the date for me. It will be fun to see you.

Sincerely yours,

RM/ek

Further Media: etching, aqua tint, lithography,
Details(con't): woodcut, and serigraphy.

A brief biographical sketch of the artist,
to be used in publicity, is to accompany
his work.

Arrival date: Shipments must arrive on or
before March 15, 1956.

The prints will be covered by a university
insurance policy while on our campus.

It will be necessary for each gallery or artist contacted to
let us know promptly whether or not they will find it possible to
participate in our plan. We would appreciate hearing from you at
your earliest convenience, and we sincerely hope that our plan
meets with your approval. Will you please use the enclosed card
for this notification.

Thank you very much for your consideration.

Sincerely,

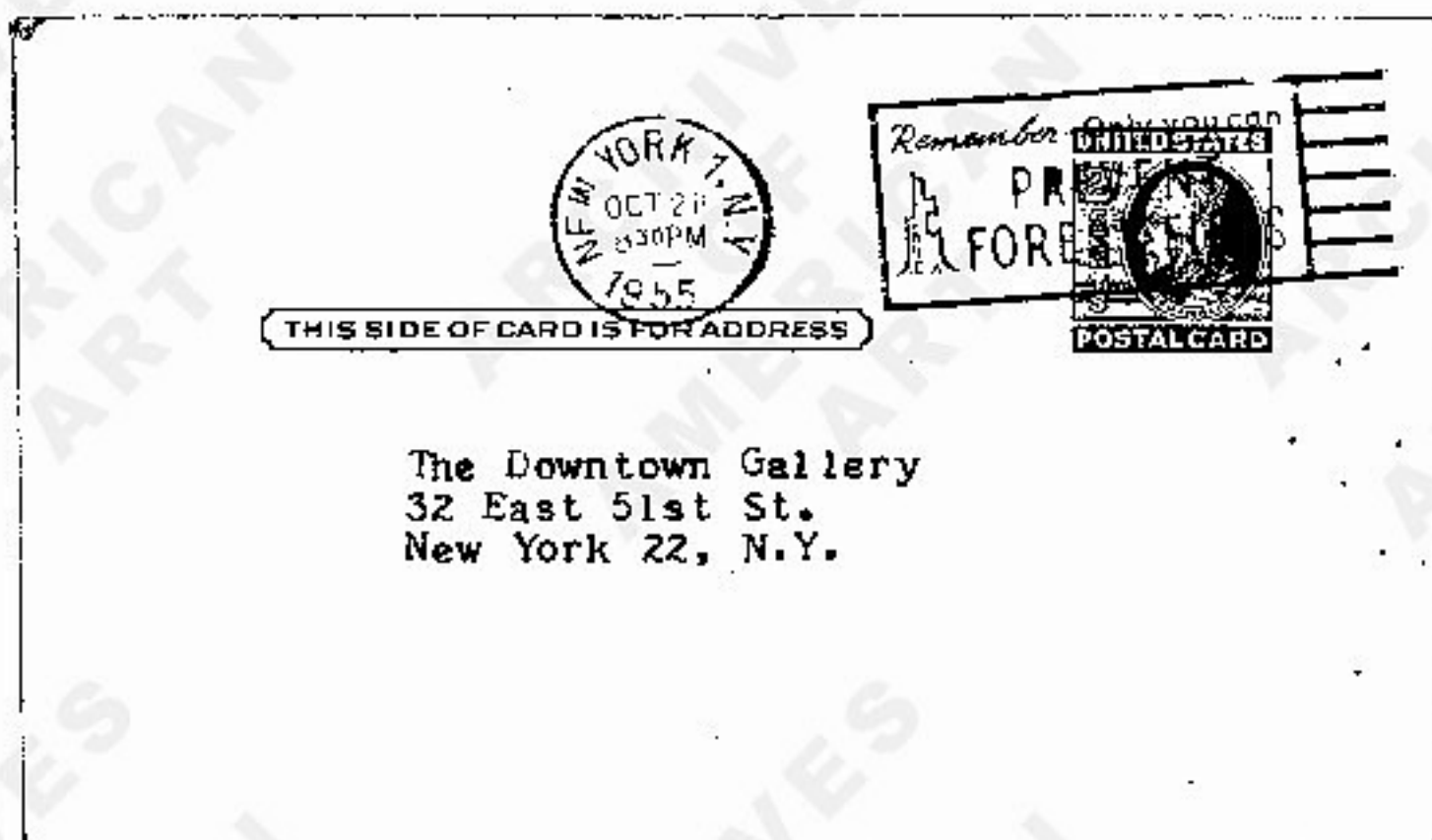
George Wexler
George Wexler
Chairman
American Printmakers
Exhibition Committee

GW:jb

The Downtown Gallery
32 E. 51 Street
New York, New York

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October 10, 1955

Mr. Earl Miller
Seneca Trail
Harrison, New York

Dear Mr. Miller:

Today I received the group of five color slides from Chlee Murdock, together with all the information. The sizes range from 20 x 30 to 18 x 48. The paintings are priced at \$200.00, \$250.00 and \$300.00.

Unless you have a viewer, it would be foolish to send these small slides. Therefore, I hope you will find it convenient to drop in within the next few days so that we may show them to you appropriately. Won't you please let me know when you are coming in as there are several others interested in seeing more of Murdock's paintings. I'll look forward to your visit.

Sincerely yours,

ECH/ek

13 October 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed is your receipt for the twelve prints you have consigned to our Sales and Rental Program. All of the prints arrived in good condition except the following two:

Ben Shahn CALABANS silkscreen 1953
Ben Shahn PROFILE colored silkscreen 1952

These two, unmatted and of identical size, were packed together, and the packing supports were insufficient to protect the edges. As a result they both arrived with one end badly wrinkled and creased, and with two identical tears at the wrinkled end of each. The tears in each case are c. 1" and 2" long.

Should we go ahead and try to remove the creases, and if so, would you please advise us on the method you wish us to use.

Thank you very much.

Sincerely yours,

Mary Ann Bieter

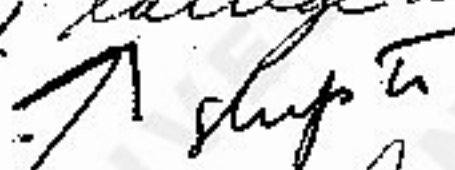
Mary Ann Bieter
Registrar

Airmail

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PN mke bid to Mrs G
700
any collect 6, 1955

Dear Mrs Halper,

I have talked with
John McAndrew. He will be in
New York on October 19. He tells
me that he prefers the O'Keefe
Sea Shell. Therefore I wish
you would send this drawing
on to Wellesley College and
tell me.  ship to

As for the Stuart Davis
and whatever other things you
may have, he will see this
when he is in the City

Sincerely
Dorothy Edmunds (Mrs. J. W.)

DUNBAR FURNITURE CORPORATION OF INDIANA, EXECUTIVE OFFICE: BERNE INDIANA
SHOWROOMS: NEW YORK CHICAGO BOSTON KANSAS CITY LOS ANGELES SEATTLE

CHICAGO: 635 MERCHANDISE MART
DELAWARE 7-1303

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OCTOBER 10, 1955

MISS EDITH HALPERT
c/o THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

DEAR MISS HALPERT:

IN REPLY TO YOUR LETTER OF SEPTEMBER 28TH, THE TWO HORSE WEATHERVANES WERE RECEIVED, AND WE ARE HAVING THEM FITTED WITH THE RODS.

I WILL BE IN NEW YORK SOON, AND POSSIBLY MR. WORMLEY AND I WILL BE ABLE TO SEE YOU THEN.

YOURS VERY TRULY,

DUNBAR FURNITURE CORP. OF INDIANA


RUSSELL F. WAKE

RFW:BB

October 20, 1955

Mr. Lawrence Fleischman
19480 Burlington Drive
Detroit, Michigan

Dear Larry:

This old yankee peddler is back at the desk trying to clear up the collection of correspondence and messages. I am sorry to have missed your telephone call.

Lawrence reported that the bill was an error. This rather astonished me as I remember distinctly that you mentioned that you wanted those definitely, and that we even agreed on a reduction -- which is, as you know, unique in this gallery. All this was with the exception of the large Shahn and the Davis gouache which you wanted to show to someone. However, this is of no consequence, but I should like to have a quick decision, since we are completely out of stock and are getting more and more bored repeating this statement to the many visitors. Will you therefore be a good guy and send back whatever you are not planning to keep and do so within the next few days. I shall be most grateful.

It was great fun, while fatiguing, to see new spots in the middle west. Antoinette Kraushaar and I made a special trip to Wichita where we were astonished to see so outstanding an American collection. Mrs. Nevas has really done a fabulous job. And so, I came home happy and weary. The old girl can't take it any more.

Love to Barbara.

Sincerely yours

RMH.

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October 10, 1955

Dr. Michael Watter
1924 Rittenhouse Square
Philadelphia 3, Penna.

Dear Michael:

Thank you for sending me a copy of your letter. The magazine should have a happy holiday with it. May I tell you that I was very much impressed with your analysis and hope that the magazine will use it verbatim.


Love to you and your charming co-collector.

Sincerely,

BOH/ek

POV

October 1, 1955


Miss Evan H. Turner
Wadsworth Athenaeum
25 Athenaeum Sq. North
Hartford, 3, Conn.

Dear Miss Evan:

Indeed we shall be glad to cooperate once again
with your ~~Collector's~~ Gallery.

I should look forward to seeing you on Thursday,
October 6th.

Sincerely,

EGH/ek

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October 8, 1955

Dear Mr. Bradley:

I am planning to fly to Des Moines that latter part of next week and shall have occasion to see the Davis mural and to discuss the matter with Mr. Kenneth Haines.

Before leaving, I am eager to get from you the instructions for spraying the canvas - what material to use, etc. as well as to ascertain whether you have already sent to Mr. Haines the special nozzle mentioned to Stuart Davis, while in Des Moines.

Won't you be good enough to let me know at your earliest convenience so that I may make the necessary preparations in advance.

Sincerely yours,

M-Butyl
100 Butyl
Methacrylate
C- Polymer
BHH/ek

to remove requires
solvent

AYAF - Harder Than Other - ~~More Flexible~~
least
Does Not Discolor - Longer Life

TOLUENE - SOLVENT - DISSOLVES RESIN

Cellulose acetate - Keeps from drying too
fast.

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October 11, 1965

Miss June Wayne
1365 Londonderry Place
Los Angeles, California

Dear Miss Wayne:

The Los Angeles exhibition closed about a week ago and we are writing to thank you for your participation in this very interesting show.

You will be pleased to learn that the Whitney Museum has chosen "Study for the Messenger" for its forthcoming annual show and we are holding the painting for their pick-up.

Sincerely yours

October 8, 1955

Mary B. Holt, M.D.
245 East Main Street
Bay Shore, New York

Dear Dr. Holt:

For your information, I supplied Thomas Messer with your name and did so because I felt that the exhibition planned by the Federation was of importance.

I know how one dislikes parting with a favorite painting and I will not urge you to do so. On the other hand, it is of consequence both to the artist's name and to American art to have appropriate examples in the exhibition which will prove that our current American Art has a native foundation.

As to reliability, the Federation is an old institution and we as a gallery and I as an individual have over a period of thirty years lent a good many paintings for their traveling exhibitions with no ill effects to the pictures.

If you would prefer not to send the painting, we shall, of course, try to obtain a substitute for the purpose. In which event, would you be good enough to send me a copy of the letter you addressed to Mr. Messer so that I can get busy in locating the substitute.

Sincerely yours,

BGM/ek

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on masonite.

Sincerely,

Chloe Mordant

MARTIN J. FERBER
SHERIFF

JOSEPH MULLILLO
UNDER SHERIFF

HUBERT A. MOGAN
UNDER SHERIFF

JOHN A. CHRISTIE
COUNSEL

FRED U. HILLERS
CHIEF CLERK

OFFICE OF THE SHERIFF



COUNTY OF BERGEN

HACKENSACK, N.J.

Telephone
Hubbard 7-0180

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October 18, 1955.

Miss Edith G. Halpert
Downtown Galleries
32 East 51st St.
New York 22, N.Y.

Dear Miss Halpert:

I am interested in purchasing an old Cigar Store wooden Indian and Pauline A. Pinckney of Austin, Texas, has suggested that I contact you.

If you have one for sale, I would very much appreciate details as to the cost and also a picture if one is available.

Awaiting your reply, I am

Very truly yours,

Martin J. Ferber
Martin J. Ferber,
Sheriff

MJF:eb

*He has cartoon
want for photos*

October 1, 1955

Mr. Frederick S. Wight
University of California
Art Galleries
Los Angeles 24, California

Dear Fred:

I was very much amused to find your letter and Loew's arriving simultaneously. I had met Mrs. Loew several times and confidentially, almost knocked myself silly trying to sell her something years ago when her contempt for American Art was mighty powerful. I hope that this has been remedied to some degree as both of them expressed slightly different ideas about the subject. We spent a good deal of time singing the praises of "Fred Wight". Mr. Loew was so pleased that you chose him for this show that I think you can take a big bite for some of the activity, and I don't mean physically.

Confidentially again, I think the Bahans are making a great deal of unnecessary ado about the very slight damage suffered by the Marin painting. It is unfortunate that they came here during the summer when the gallery was closed and I was busy building fires for cooking facilities, as Mr. Rosen seemed to go to town in talking with them about the restoration. All the picture needed, as far as I can see, was a slight wetting down on the back of the canvas and the customary ironing to straighten out the dent. It is well known that any heavy pigment will flake on the outermost surface. However, it is too late now.

Naturally, I am being put on the spot about the depreciation. For 25 years, I have battled with insurance companies and have convinced them that any contemporary picture which has restoration is devaluated. At this point, I cannot retreat and after the Bahans write to me for a statement, I will have to make some recommendation in that direction. To date, we have never accepted less than 10%. In this instance, to help you out, I can convince them that the damage was so slight that I cannot recommend more than a 5% drop. What do you think?

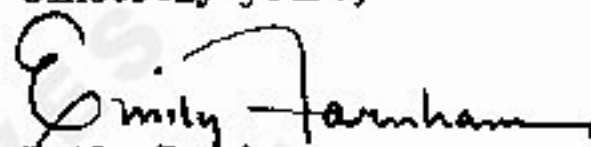
169 Arcadia Ave.
Columbus 2, Ohio
October 17, 1955

To: The staff personnel of U.S. galleries and museums

I am writing to request your assistance in compiling data concerning the paintings and drawings of Charles Demuth (1883-1935) in connection with the biography of Demuth which I am preparing as a doctoral dissertation at the Ohio State University. In conjunction with the biography I am attempting to compile as complete and accurate a catalogue of works as I can-- an ambitious project, since, though Demuth died prematurely, he produced approximately 900 paintings.

Please find enclosed material explaining the character of the information which I need. Your assistance in furnishing me with this detailed information about those Demuth works which reside in your collections is most earnestly requested in the interests of not only my personal project, but also of American scholarship and the memory of Demuth himself.

Sincerely yours,


Emily Farnham

enclosures

Oct 14 '54.

Dear Miss Halpert:

Enclosed is check for the pictures. Thanks you.

There was name - Mr. Martin J.
Bergen County
Ferber, Sheriff of Hackensack, N.J. who
is trying to find a cigar store Indian
so I will refer him to you.

Sincerely,

Pauline A. Pinckney.

713 Graham Pl.,
Austin, Texas.

LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

October 4, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 21, N.Y.

Dear Mrs. Halpert,

Thank you for your letter of September 21. The Marin watercolors did arrive in good time and we have been busy trying to sell some of them here. The show at UCLA is very fine, well installed and the opening last Friday night was very well attended.

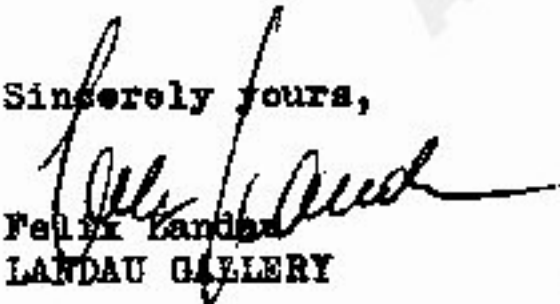
I have had a couple of inquiries regarding the paintings belonging to John Marin, Jr. and the Estate of John Marin. I have been asked whether any of these are or will be for sale in the near future, especially the watercolors #46 and #53 and oil #21. I would appreciate your letting me know the answer to this.

In regard to our December show, we hope to get from you between fifteen and twenty paintings, a representative example of each of your artists plus a few from your gallery collection. It would be very advantageous to me to receive a list of the paintings as soon as possible, so that we could publish a catalogue. Also, if you could get Budworth to use the same crate we had on the Shahn paintings that might save us some money.

I'd be interested to hear from you regarding the Los Angeles show, its success or failure, the reaction of your clients and visitors and your own feelings about the show, if you can find the time to do it.

Best regards.

Sincerely yours,


Felix Landau
LANDAU GALLERY

1924 Mittenhouse Square
Philadelphia 3, Penna.

October 4, 1955

Mr. Herbert E. French, Assistant Editor
Holiday Magazine
477 Madison Avenue
New York 22, N. Y.

Dear Mr. French:

It is often difficult to pinpoint the beginning or the events which somehow lead one to become interested or absorbed in an activity.

My interest in art probably stems from the early environment which exposed me to some music, sculpture, painting and poetry. With time, my interest in sculpture and painting became intensified.

To an engineer whose major interest has been design, form and balance have practical significance. Color accentuates form and may create or destroy the sense of balance. Art and Science have a great deal in common. Both stem from the creative mind and both are a source of stimulation and satisfaction.

After having rationalized why I may like paintings and sculpture, I should like to say that my wife also loves art, has an excellent appreciation of form, color and balance, has her own individual aesthetic interpretations, but is not an engineer.

While it may confuse some issues, it does explain why, at some point early in our married life, we began to acquire paintings and sculpture. I do not know whether in the beginning we voiced it or somehow tacitly agreed that our common interest was in contemporary American art - at any rate that became our choice and preference.

Great art in its own time unfolds some of the future and because of that presents a challenge of prophecy to the contemporaries. To be a part of the

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ZIEGFELD THEATRE

1347 SIXTH AVENUE, NEW YORK 19, N. Y. • CIRCLE 5-5200

October 7, 1955

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Edith Halpert:

I am enclosing three checks, for a total of \$6,000.00, payment in full for the bronze MOTHER AND CHILD by William Zorach, as per our agreement.

It is, as you say, a masterpiece, and I think that you and Mr. Zorach would be happy about the way it has been set up. I'm generally at my place in Mount Kisco every weekend - Mount Kisco 6-5881 - and any time you're in that part of Westchester, I'd be glad for you to see it.

Cordially,

Billy Rose
BILLY ROSE

BR:S

M. M. M.

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October 8, 1955

Mrs. J.M. Edenburg
192 Fairway Road
Chestnut Hill, Mass.

Dear Mrs. Edenburg:

When you and Mr. Edenburg were in the gallery, the place was so
hectic that I was not functioning at all. Subsequently, I found
your letter of July 12th in which you stated, "He (McAndrew)
wrote me en route saying he would prefer the Shell". Thus,
would you still want us to hold both pictures or shall we send
on the O'Keeffe drawing at once.

Sincerely yours,

BOB/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAW OFFICES
JOSEPH E. GOLD
SUITE 1301 FINANCE BUILDING
1428 SOUTH PENN SQUARE
PHILADELPHIA 2
RITTENHOUSE 6-3100

JOSEPH E. GOLD
—
ARTHUR SILVERMAN
GILBERT STEIN

October 3, 1955

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

My sincere congratulations upon the occasion of
The Downtown Gallery's Thirtieth Anniversary.

Sincerely yours,

Joseph E. Gold
JOSEPH E. GOLD

JEG:LT

October 11, 1955

Mr. Nate Spingold
12 East 77th Street
New York, N.Y.

Dear Mr. Spingold:

After numerous letters and telephone calls, I finally obtained for you the information in connection with the Hymen Blesm, CHILD IN THE GARDEN. The exhibitions are listed below:

Stuart Art Gallery	Boston	1946
Durlacher Gallery		1946
Boris Mirski Art Gallery - One Man Show		1949
Venice Biennale		1950
Institution of Contemp. Art	" " "	Boston 1954
Whitney Museum of Art	" " "	1955

Also, I can supply the following quote regarding the non-signature of Blesm's paintings. "It interferes with the design."

I hope this information is what you wanted. I look forward to seeing you when I return from the middle west next week.

Sincerely yours,

BCH/ek

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October 10, 1955

Mr. Felix Landau
Landau Gallery
702 N. La Cienega
Los Angeles 46, California

Dear Mr. Landau:

Thank you for your letter. I am very pleased that the installation at the UCLA is good and that the opening party was a success.

The list I sent you represents all the pictures that are actually for sale with the exception of the two oils which were sold from the show, one to the San Francisco Museum and the other to the Wichita Museum. There certainly are enough top examples so that your clients may have a wide and excellent choice.

The Los Angeles Exhibition was indeed a success. The attendance and interest were equally favorable. A good many museum directors and collectors made specific notes on the artists but as in all such exhibitions, the latter wanted to see a group of paintings by an artist before making a decision. The museum men will, no doubt, get in touch with you or the artists for the exhibitions. Meanwhile, the Whitney selected for the November show four of the paintings we had. We managed to sell six pictures and as usual there were two great favorites that could have been resold a number of times. Unfortunately, the paintings arrived much too late for magazine reviews. The new system requires a four to six week advance for each of our three publications.

Because several of the pictures had to be sent out on approval, we had to delay shipment but the crates are being called for tomorrow morning and they will all be delivered to Brugger with the exception, in your case, of the John McLaughlin, which was sold.

I had entirely forgotten about the December Exhibition and shall write to you shortly to make sure that we will have enough to ship. I want this to be a top exhibition. There is actually a run on these old boys at the gallery and they seem to be getting less and less productive as time progresses.

B'NAI B'RITH HILLEL FOUNDATION

AT THE PENNSYLVANIA STATE UNIVERSITY

RABBI BENJAMIN M. KAHN
Director



224 LOCUST LANE
STATE COLLEGE, PENNSYLVANIA
TELEPHONE AD 7-2408

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October 4, 1955

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

You are very lovely to us, and frankly I don't know why! I am referring at the moment to your recent letter in which you advised us that you had arranged for Mr. David Harris to lend us his Shahn. We are indeed grateful to you for the trouble you are taking in our behalf, especially when it comes completely on your own initiative and out of your own generosity.

I have written Mrs. Straus in Texas asking for the loan of her thirty-seven drawings. When I hear from her, I shall write you in connection with the drawing of Mr. Harris. If we cannot secure hers, I do not believe it would be worthwhile troubling Mr. Harris just for the one.

I hope to be in touch with you soon. In the meanwhile, many, many thanks again.

Yours sincerely,

Benjamin M. Kahn
Rabbi

BMK:rw
Enc. 1

- (1) Actually the art publications in this country (in the form of trade publications) and newspaper art pages have suffered a great reduction. There are only three remaining magazines - Art News, Art Digest and Pictures on Exhibit, and only two weekly art pages; New York Times and Herald Tribune; as compared to a great many more two decades ago.
- 20 (1) I think this chapter could be elaborated on. Actually Americans have become so standardized by their possessions. At least superficially; all women wear the same type of garments and nylon hosiery; people in all walks of life own cars, washing machines, television, mink stoles, air-conditioners etc, and fashionable women are just as apt to be seen in costume jewelry as in the real stuff. Thus, art becomes a strongly distinguishing manifestation of snob appeal.
- 21 (1) I doubt whether Walter P. Chrysler, Junior effects the market upwards. He has bought and sold too many collections in the past to create a standard.
- 22 (1) I must disagree with the premise that life today is geared to the impressionists. This is more applicable to the chintz era. Modern furniture has greater affinity with modern art -- if not extreme abstraction, certainly with expressionism furnishing the accent in a simple setting. From my experience only the middle aged or the nouveau-riche yearn for the gentle impressionists.
- 24 (1) I would suggest a careful check before making the statement. This applied to an era one quarter of a century ago when it was a common gag in the art world that all English portrait families are broken up with the beautiful women and children migrating to America at high-prices and the stern gentlemen remaining at home. With the exception of galleries catering to safe decorators, "pretty" pictures are unpopular.
- 24 (2) I would question this also
- 25 (1) This, too, requires a check. Statistics in my record file indicate a much more rapid turn-over. Also, reference to auction catalogues will indicate that the same painting comes up much more frequently. The same is true of Museum Exhibitions Catalogues where names of owners change.

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 1, 1955

Mrs. Roslyn Rappaport
519 East 86th Street
New York, N.Y.

Dear Mrs. Rappaport:

I am sorry that we cannot be more cooperative in connection with your exhibition. As Ben Shahn so well knows, we have practically no stock of his work in the gallery.

Since our educational activities have been concentrated on exhibitions in this gallery and loans to various museums in the United States and since the demand among the latter have increased to extraordinary proportions, we have to limit ourselves to one or two major institutions, in view of the fact of the very little material we have. In most instances, we have to refer the institutions to private and public collections.

I am now enclosing a consignment form listing the two theorems by Ben Shahn. These are a combination of serigraph and hand stenciling - both by the artist.

For this occasion, we will extend our usual commission to 25%. Incidentally, the prints are not framed and some arrangements will have to be made to place glass over them when they are hung.

Sincerely,

EGH/ek
Enc.

October 1, 1955

Mrs. Eric Ross
North Essex Section
National Council of Jewish Women
North Essex, New Jersey

Dear Mrs. Ross:

The two prints will be ready for you during the week of November 7th. I believe that we advised you that the Shahn Paintings are delivered unframed as only the original sample, which we have to retain in the gallery, is framed.

If the proceeds on the commissions are to be used in charitable work, the commission will be increased to 20%.

Sincerely yours ,

EGH/ek

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

COLUMBIA MUSEUM of ART

SENATE & BULL STREETS, COLUMBIA, SOUTH CAROLINA

JOHN RICHARD CRAFT
DIRECTOR

6 October 1955

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you for the copy of your letter of October 1st to Willis Woods.

The content of your letter left me a little confused. As you know, I had relayed to Willis, as Chairman of our Southern Art Museum Directors Association, your interest in the possibilities for the occasion of a Southeastern Regional Artists Show. That interest coincided with this SAMDA's plans to form such a group as might be selected by its members. This is the thought originated by Allan McNab. This same idea you and I discussed last June.

Your interest was, as I said, relayed to Willis Woods with the suggestion that he invite you to Chattanooga to review our final result (which I hope works!) Our SAMDA members are meeting there on Tuesday, October 11th for an all-day closed planning and coordinating session. We shall open the exhibition drawn from our region, with four to six paintings selected from each of the eight Southern states by our members.

My thought is that this presents for you the very best opportunity for a quick review of the potentiality on the Southern front as seen through the eyes of an assortment of art museum directors - who are neither impeccable nor infallible.

As you probably know, the exhibition will be held at the George Thomas Hunter Gallery of Art, 10 Bluff Road, Chattanooga 3, Tennessee, presented by Russell B. Thornton, Director. If at all convenient to you, I should recommend that you review it sometime during its tenure on their walls. It should be a survey valuable to any of your plans for the Southeast.

Cordially yours,

John Richard Craft, Director

JRC:LSB

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October 1, 1955

Miss Margaret McKellar
Whitney Museum of American Art
22 West 54th Street
New York 19, N.Y.

Dear Miss McKellar:

Thank you for your check which has been applied to
the Courtauld bill.

For your information, we received the balance today
from the Walker Art Center and everything is
straightened out.

Sincerely yours ,

EGH/ek

October 8, 1955

Mr. Bob Wilson
Contemporary Arts Museum
6945 Old Main Street Road
Houston, Texas

Dear Mr. Wilson:

I am sorry to be so persistent but I am eager to know whether you did find the two catalogues of the Marin and Kuniyoshi retrospective exhibition. If so, I would very much appreciate suggestions from you as to the type of paintings you consider most suitable for your forthcoming exhibition. If not, I shall make a tentative selection myself but shall await your reply before so doing.

Sincerely yours,

RCH/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1000000

October 8, 1955

Mr. Felix Landau
Landau Gallery
702 N. La Cienega
Los Angeles 46, California

Dear Mr. Landau:

Thank you for your letter. I am very pleased that the installation at the UCLA is good and that the opening party was a success.

The list I sent you represents all the pictures that are actually for sale with the exception of the two oils which were sold from the show, one to the San Francisco Museum and the other to the Wichita Museum. There certainly are enough top examples so that your clients may have a wide and excellent choice.

The Los Angeles Exhibition was indeed a success. The attendants and interest were equally favorable. A good many museum directors and collectors made specific notes on the artists but as in all such exhibitions, the latter wanted to see a group of paintings by an artist before making a decision. The museum men will, no doubt, get in touch with you or the artists for the exhibition. Meanwhile, the Whitney selected for the November show far of the paintings we had. We managed to sell six pictures and as usual there were two great favorites that could have been resold a number of times. Unfortunately, the paintings arrived much too late for magazine reviews. The new system requires a four to six week advance for each of our three publications.

Because several of the pictures had to be sent out on approval, we had to delay shipment but the crates are being called for tomorrow morning and they will all be delivered to Brugger with the exception in your case of the John McLaughlin, which was sold.

I had entirely forgotten about the December Exhibition and shall write to you shortly to make sure that we will have enough to ship. I want this to be a top exhibition and it is actually a run on these old boys at the gallery and they seem to be getting less and less productive as time progresses.

October 18, 1955

Mr. David Coleman
Coleman Art Gallery
255 South 16th Street
Philadelphia 2, Penna.

Dear Mr. Coleman:

I am so sorry to have missed you during your visit.

When I returned, I found that several of the Pascins which
you picked up were not for sale and that one of these was
reserved for our Christmas exhibition. The latter, refers
to the picture called "Two Nudes". While you may have them
in your show, please mark these, "not for sale".

I hope you have great success with the exhibition.

Sincerely yours,

RJM/ek

THE PRINT CLUB
GRAPHIC WORKSHOP AND GALLERY
1614 LATIMER STREET
PHILADELPHIA 3

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10 October 1955

PENNYPACKER 5-6080

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st St.
New York City 22, NY

Dear Mrs. Halpert:

As you suggested in your letter, we are
returning to you the two Ben Shahn prints that are
badly creased.

Sincerely yours,

Bertha von Moschzisker
Bertha von Moschzisker
Director

By: D

Pl. to me see these

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[Oct. 1955]

MORTON C. BRADLEY, JR.
20 MAPLE STREET
ARLINGTON 74, MASSACHUSETTS

Dear Mrs. Halpert:

I have been trying to find some competent person to spray the Stuart Davis paintings. Unfortunately, the logical person, Mr. James Roth of Kansas City, is not available, and I have as yet been unable to find anyone else. It is a job for a professional who is used to synthetic resins. I suggest the use of polyvinyl acetate (Vinglite resin type AYAF) dissolved in toluene, with some cellosolve acetate added to prevent the solution from ^{coagulating} ~~coagulating~~ fine spraying such as the Spraco ^{model} ~~model~~ 45 should be used. However, the operator will be experienced in these matters and will probably furnish his own equipment and materials.

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escrowers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

WALKER ART CENTER

10 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: GENEva 0601 H. H. Arnason, Director

19 October 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed are duplicate contracts for the works you have consigned
to our Sales and Rental Program. Would you please sign and return
one copy of each to us. The second copies are for your records.

Sincerely yours,

Mary Ann Bieter

Mary Ann Bieter
Registrar

Enclosures: 12 S/R contracts in duplicate

October 8, 1955

Mrs. Dora Wiswell
Beach Craft
Westhampton Beach, New York

Dear Mrs. Wiswell:

Thank you for your letter and check.

I am returning the latter and hope you won't mind making a new one in the name of The American Folk Art Gallery which billed the weathervanes to you. It confuses our records when the checks are made out to The Downtown Gallery.

I shall have to talk to Bill Ward about that extra Scroll with Hand to find out what could have happened to it. I hope we can get the matter straightened out.

Whenever your husband gets in touch with me, I shall be glad to discuss the article with him.

Sincerely yours,

EOH/ek
Enc.

October 12, 1955

Mr. Billy Rose
The Ziegfeld Theatre
54th Street and 7th Avenue
New York, N.Y.

Dear Billy Rose:

Thank you for your letter.

I am pleased that the Zorach sculpture looks so well in Mt. Kisco and hope to get up there sometime this Spring. I shall phone you in advance.

In order to disconfuse our bookkeeping, would you be good enough to substitute one check for \$6000, since the sale was recorded in that manner and we shall make the distribution in accordance with our purchase sales slips in the amounts that you designated. I am sorry to trouble you but we have a simple system and I want to adhere to it.

Sincerely yours,

BHM/sk
Enc.

October 1, 1955

University of Nebraska
University Art Galleries
Lincoln, Nebraska

ATT: MR. WELLS

Dear Mr. Wells:

I am enclosing the consignment for the two pictures to be used in your lending library. Also, I have obtained more complete information in connection with the U.N. mural. The 10 Artists are: Callahan, Conway, Davis, Jamison, Laurence, (Painters); Campoli, (?) Grippe, Kaz, Naguchi and Scaravaglione.

The sketches will be completed on the 15th of October when they will be photographed, etc. and a special exhibition will be held at the Whitney Museum between 8:30 and 11 P.M., October 24th. The purpose of the latter is to raise at least \$9000.00 to make up a deficit for the first commission of the mural.

Thereafter, the exhibition will be toured to six or eight institutions with the same idea in mind.

And so, I rest my F.B.I. report to you,

Sincerely yours,

EGH/ek
Enc.

THE MUSEUM OF MODERN ART

NEW YORK 19

THE MUSEUM COLLECTIONS

21 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

4 October 1955

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Dear Edith:

We are still suffering the consequences of our 25th anniversary year: I now have to put back the Museum Collection since it was dismantled last Fall. I'll do my best to get in as soon as possible. Meanwhile, good luck on the Sheeler show and my very best to you and Charles.

Sincerely,



Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

AHB:ma

B'NAI B'RITH HILLEL FOUNDATION

AT THE PENNSYLVANIA STATE UNIVERSITY

RABBI BENJAMIN M. KAHN
Director



224 LOCUST LANE
STATE COLLEGE, PENNSYLVANIA
TELEPHONE ADams 7-2408

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 3, 1955

Mrs. Robert Straus
53 Briar Hollow Lane
Houston, Texas

Dear Mrs. Straus:

Mrs. Edith Halpert, director of the Downtown Gallery in New York City, has informed me that you have thirty-seven drawings by Ben Shahn on the theme of "The World of Sholom Aleichem". We are presenting that dramatic performance here on December 1 and in connection with it we would be very pleased to sponsor an exhibition of the drawings, if you would permit their loan to us for the occasion.

The Pennsylvania State University is one of the most distinguished universities in the East, its president being Milton S. Eisenhower. I am sure that an exhibition of the Shahn drawings would attract considerable attention not only among our Jewish students but generally on the campus and in the community. We would be delighted and honored if you would be able to let us have your drawings for exhibit for a period of two weeks. Of course credit would be given.

Thank you very much for an early and we hope an affirmative reply.

Yours very cordially,

Benjamin M. Kahn
Rabbi

BMK:rw

cc: Mrs. Edith Halpert

THE · HACKLEY · ART · GALLERY
MUSKEGON MICHIGAN

FRANK · ATWOOD · ALMY
DIRECTOR

5 October 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22
New York

My dear Mrs. Halpert:

All my life I have wanted a nickname, and not until I received your letter of October 1st starting, "Dear Al" has that wish been granted. Thank you so much for your generous cordiality.

Seriously, the two paintings by O'Keefe arrived in good condition and in time for our first discussion of the show this morning. They are quite handsome indeed. If the mood is on, would you let me see photographs of others of comparable price, if you have them?

We got into a little stew with the Railway Express which has strict orders in this part of the country not to accept uncertified checks for the C.O.D. packing charges, but after a minor skirmish, we got through that.

So until about October 25th, we shall bask in your and Miss O'Keefe's kindness in allowing us the loan and perhaps we can do more than bask. At the moment I can't say, but I can hope.

Accept my very sincere appreciation of your help.


Frank Atwood Almy

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person who died 60 years after the date of sale.

Mrs. Orlan Dodge
Norwich, Conn.

October 8th [1955]

Mrs Edith Halpern
The Downtown Gallery
New York City

Dear Mrs Halpern

Remembering your friendly
interest in our Norwich projects
during the Bill Lane episode in
the Staten Museum, I am sending
you the record of our latest
attempt to make our public
more intelligent about modern
painting -

I wish the stencil were better, but
it is high school labor -

October 11, 1955

Mr. Edgar Ewing
c/o Hatfield Galleries
Hotel Ambassador
Los Angeles, California

Dear Mr. Ewing:

Mr. Wight of U.C.L.A. requested that your painting be
sent to Budwerth. This was attended to promptly.

Sincerely yours

WHE

for publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 1, 1956

Mr. James H. Elliott
1710 Lyndale Avenue South
Minneapolis, 3, Minn.

Dear Mr. Elliott:

Thank you so much for your letter and the check. This completes the payment which I understand will be re-distributed when the other museums will be chosen for the Davis exhibition.

I am looking forward with great anticipation to seeing the actual mural, after all the heartache that ensued. I am planning to join the visiting Fireman on the A.F.A. shindig in Des Moines on October 13th.

I am making a note to the effect that any future correspondence in connection with the Davis exhibition, will be addressed to Mr. Simon.

Thank you again for all your help in this matter.

Sincerely,

EGH/ek

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

1955 OCT 11 PM 12 29

1035C
NA122 PD=HOUSTON TEX 11 1035ANC=
MRS EDITH HALPERT, DIRECTOR
DOWNTOWN GALLERY 32 EAST 51 ST=

THANK YOU FOR YOUR PATIENCE PRIMITIVE SHOW DEFINITELY
ON FOR JANUARY=!

LEE MALONE=

MFA Houston



THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

October 19, 1955

Mr. Staempfli
Houston Museum of Fine Arts
Main and Montrose Blvd
Houston, Texas

Dear Mr. Staempfli:

Mrs. Halpert, who is away for a few days, asked me to contact Mrs. Virgin regarding the loan of the "Warrenton Gentry" for your exhibition. I finally reached her and she refuses to lend the pair of portraits at this time.

No doubt you have had a letter from Mrs. Webb explaining why she refuses to lend.

Sincerely yours

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Robert Carlen

Art Dealer

323 South Sixteenth Street

Philadelphia 2, Pa.

Restoration . . . Framing

[Not 1955]

note to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

After hunting through all of my papers I finally realized I had turned over all the documents I had to Mr. Doskow in Judge Sam Roseman's office who is handling the case and the paper you request if I had gotten it, should be among these papers. I have written Mr. Doskow to go over the file and send this consignment copy to you. If I am not mistaken it was your place that sent the notice of consignment to the National Gallery, and if so then you should have the copy in your files and it would not be in mine. Please check this.

Mr. Doskow has again asked me for a copy of the bill of sale so he can have all the necessary papers for the suit, so if you have not as yet taken care of this please do.

I can't understand why the Butler Institute people have not kept their promise in making payment on the picture as you definitely told me they would. It is almost 6 months passed the time when you told me they would make payment of half of the purchase price namely \$6,000 and the remaining \$6,000 would be paid this year, and you promised me I would receive this payment by last Christmas. I finally agreed to the conditions and now find that I have not as yet received this money and it has put me in quite a whole. I fully realize you paid me the moneys you received up till now but it is far from their promise. I know you are reluctant to put any pressure on them but I feel they should keep their promise for as you will recall I was very much against making the sale on that basis, and when I finally agreed to wait until Xmas to get my money which was a concession now that it is May it is a little too much to expect me to continue to be patient. You are in a more secure financial position than I am and the \$3,000 payment looms very big in my eyes at this time. It is my capital and I could have used it to great advantage these past few months.

You certainly know I always try to pay for any purchases I make very promptly and had I received this money sometime ago I would have not been placed in an awkward financial position which I try to avoid.

I have recently undertaken several commitments which makes this money more important than ever to me and

(over)

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 10, 1955

Mr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Alfred:

It may be unfair to raise your blood pressure also, but I think you should see the enclosed magazine with the article on modern art - undoubtedly, this was sired by Mr. Hunt of Texas.

Sincerely yours,

BCH/ek
Enc.

Henri
Bendel
10 WEST 57
NEW YORK 19 NY

October 11, 1955


Mrs. Edith Halpert
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Through our mutual friend Mr. Sidney Berkowitz,
I am taking the liberty of writing you and inviting you
at your convenience to visit Henri Bendel. I know that
you like beautiful things, and I think now we are in a
position to feel rather proud of our collection of
clothes.

I think particularly our Bendel originals are
very outstanding, and if you do get an opportunity, I
would very much love to have you come in, and if you do,
would you be good enough to let me know so that I can
meet you personally.

Sincerely yours,


Nicholas Parker

NP:MH

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

MICHIGAN STATE UNIVERSITY

OF AGRICULTURE AND APPLIED SCIENCE • EAST LANSING

DEPARTMENT OF ART

October 12, 1955

Dear Sirs:

We trust it will be of interest to you to know that the Art Department here at Michigan State University hopes to present for the first time this year, March 27 - April 17, an exhibition of outstanding prints by American printmakers. We envision that the show, consisting perhaps of some 20 artists, may be made up of some three prints each, or a total of 60 pieces. Title of the show to be "Twenty American Printmakers".

To obtain the best prints available, we are prepared to contact either the dealer or the artist direct, as the case may be. With this letter we wish to inform you that we feel the work of Ben Shahn, who is associated with your gallery, would be a valuable contribution. We sincerely hope that we may have your cooperation. If this first exhibition works out, it is hoped that it may become an annual affair.

I am appending pertinent details, which I hope you will find satisfactory.

Type of show: Approximately three pieces each by some 20 leading American artists, the work to be selected by the artist or the dealer to be the most representative of high quality.

Purchases: Michigan State University Art Department pledges itself to purchase prints to the extent of not less than \$200. It is expected that the artist or the gallery will indicate the purchase price of each print sent for the show.

Further Details: All works would be sent insured express (collect) to Michigan State University, Art Department, East Lansing, Michigan. All pieces will be returned promptly and prepaid, except in the case of purchases, for which a purchase order will have been mailed to the gallery or the artist.

Works are to be received matted, unframed.

cop't.....2

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 8, 1955

Mr. Fred Wight
Art Galleries
University of California and Los Angeles
Los Angeles, California

Dear Fred:

It is indeed a dull day when I approach my desk in the morning and see no sign of a U.C.L.A. envelope. Thus, I am turning the tables and I am sending you a letter.

Before reporting on the Los Angeles show, I want to mention another matter. You will recall meeting a Walter Myden. He is a young psychologist and will be in U.C.L.A. in the near future. He has decided to apply for a Guggenheim fellowship and requires seven references. In a glib moment, I took the opportunity myself and mentioned you as an excellent prospect. Well, no doubt, you will hear from him shortly when he asks your kind indulgence. Would it be too much to ask you to dictate one of your inimitable letters to the foundation?

Now for the report. The Los Angeles Exhibition looked very handsome and was enjoyed by a large number of visitors representing a percentage of states in America also including museum directors, high-powered collectors, and relatives of the exhibitors. Unfortunately, with a new magazine setup requiring an advance of four to six weeks for reviews, the press notices were not staggering.

The Whitney Museum invited the paintings by Keith Finch, James McGarrell and June Wayne. Several of the other museum directors have made notes of artists. In addition, we have sold the paintings by McGarrell, Murdock, McLaughlin, Opliger and Brendel. For your information, the most popular painting in the exhibit on with no close second was the Opliger. At least 30 visitors were ready to buy it and strangely enough there were several young collectors who were dreaming for the Murdock

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

MARY B. HOLT, M.D.
945 EAST MAIN STREET
BAY SHORE, N. Y.
TEL: B. S. 7-5113

Oct 3, 1955

Mrs Edith Halpert
Downtown Gallery
New York, N. Y.

My dear Mrs Halpert
I enclose herewith a letter
which I have received referring to
the Dove painting "Team of Horses".
I am loath to part with it for
so long a time and am fearful of
its being damaged in so much
traveling about the country. Mrs.
Dove suggested that you might know
of an alternate from the same period
which would serve as well. If you
have no suggestion about this, I
should appreciate it very much

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

WHITNEY MUSEUM OF AMERICAN ART
22 West 54th St., New York 19, N.Y.

Berkeley Express will call on Tuesday, October 25,
for paintings by Finch, McGarrell, O'Keeffe, Shahn,
Sheeler, Wayne and Weber.

Sincerely yours,

Margaret McKellar

Executive Secretary

1955 ANNUAL OF CONTEMPORARY AMERICAN PAINTING
NOVEMBER 9, 1955 - JANUARY 8, 1956

October 10, 1955

Mr. Edmund D. Lewandowski
Milwaukee Art Institute
772 North Jefferson Street
Milwaukee 2, Wisconsin

Dear Ed:

Thank you for sending me the catalogue of your current exhibition. It must make a very exciting group and should have excited some interesting comments.

How come you did not come through Connecticut this time? I was waiting to hear from you all through the latter part of the summer.

Sincerely yours,

ECH/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DRAKE UNIVERSITY

DES MOINES 11, IOWA

OFFICE OF
THE DIRECTOR OF PUBLIC RELATIONS

October 20, 1955

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your good letter of October 18. We have sent news releases to a list of art magazines and newspapers and if you have any suggestions for any particular article to museums or papers that we should hit with a special emphasis, please let me know.

I am having a color reproduction made for Mr. Davis, but I am happy to enclose for you a transparency which you may use for any purposes which may arise. In a few days we will send Mr. Davis a half dozen black and white glossy prints and I will be happy to send one to you.

There is one thing you might do for us that would help right away. We talked for a number of months with the editor of the Des Moines Sunday Register picture page, about having a full-color reproduction in the Picture Magazine section. As soon as the mural was completed he sent a photographer out and took some pictures. As yet they have not been printed. I have talked to him and have sensed the first flush of enthusiasm on his part has waned. He tells me he still hopes to work it in a schedule in the near future, but I am very eager to have it done as soon as possible. My suggestion is, if you could write a letter simply as a person who visited the campus and saw the mural, and give your opinion as to its importance, it might possibly do some good. You could even say that you had asked me whether it was going to be in and I told you he was considering it. I think if this were handled rather carefully with a letter from someone in the field of art, like yourself, it might help a little in getting the picture printed soon.

The Art Digest magazine has asked for a color print. Should I send them a color transparency, or is there some other magazine we should try to hit first?

Sincerely,


Robert L. Stuhr
Director of Public Relations

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 18, 1955

Mr. Joseph H. Wilhelm
William A. Schwarz & Son, Inc.
614 Third Avenue
New York 16, N.Y.

Dear Mr. Wilhelm:

I am most grateful to you for sending me an outline for conditioning the gallery. Since it is no longer urgent, I want to take some time to consider the matter and to see where the equipment could be situated without obstructing wall space or interfere with the gallery's decor.

You will hear from me later.

Sincerely yours,

BH/ek

E E R O S A A R I N E N A N D A S S O C I A T E S

EERO SAARINEN F.A.I.A.
JOSEPH N. LACY A.I.A.
J. HENDERSON BARR A.I.A.
WARREN PLATNER A.I.A.
JOHN DINKELLOO
WILLIAM V. LINDE A.I.A.
S. GLEN PAULSEN

October 12, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

This concerns the insurance on the Davis mural. On May 23, 1955, you sent us a statement for partial payment to Stuart Davis. You also included an insurance policy insuring the mural in transit.

On May 25, 1955, we forwarded the statement and insurance policy to the Cowles Foundation. To the best of our knowledge, no bill for the insurance was ever sent to us unless it was attached to the policy in which case it went on to Des Moines. I suggest that the insurance company bill the Cowles Foundation.

I saw the mural. It is wonderful.

Sincerely,

EERO SAARINEN AND ASSOCIATES

Joseph N. Lacy

Joseph N. Lacy
JNL:hs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions,
essentials are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 10, 1955

Dr. Harry Blumenthal
125 East 63rd Street
New York, N.Y.

Dear Harry:

When I checked my bank statement this month, I remembered
that I had promised to send you a duplicate check. This
is enclosed.

It still puzzles me how and where the originals dis-
appeared. Incidentally, I would suggest that you put
through a step-payment on your check in the event that
the mysterious envelope turns up.

Sincerely yours,

BDH/ek
Enc.

THE CLEVELAND MUSEUM OF ART
11150 EAST BOULEVARD CLEVELAND 6, OHIO

TELEPHONE: GARFIELD 1-7340

WILLIAM MATHEWSON MULLIKEN, DIRECTOR

October 11, 1955

CABLE ADDRESS: MUSART CLEVELAND

rior to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

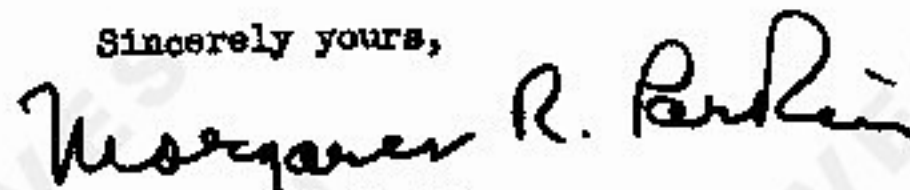
My dear Mrs. Halbert:

Mr. Francis has suggested that you might be able to send me photographs of the Marin paintings contained in THE MEMORIAL EXHIBITION OF THE WORK OF JOHN MARIN. If you have such photographs will you please mail them to us as soon as possible so that we may go forward with our publicity plans? If you have no photographs could you tell us where to obtain them?

Because time is of the essence I am sending this same letter to Mr. Frederick S. White of The University of California. In the event he is the proper person to take care of this request, this letter may be disregarded.

With all good wishes, I am,

Sincerely yours,



Margaret R. Parkin
In Charge of Public Relations

MRP:m

Mrs. Edith Gregor Halbert
The Downtown Gallery
32 East 51st Street
New York 22 New York

COLEMAN ART GALLERY

255 SOUTH 16TH STREET
PHILADELPHIA 2, PENNSYLVANIA

PENNSYLVANIA 5-2636

Oct 15 1955

Mr. L. Allen
Downtown Gallery
32 E. 57th St.
New York 22

Dear Mr. Allen - or Mr. Marini -

Please give bearer the Fascin
drawings + watercolors I selected for our show.
Thanking you -

Sincerely yours,
J. Coleman

E. Roseman

Mr. Felix Landau

-2-

October 8, 1955

I shall let you know within 10 days when I return from my trip to Des Moines and get myself reoriented to the New York Gallery hectic life. This time I will send you a complete list and photographs well in advance.

Sincerely yours,

EOH/ek

October 18, 1955

Miss Margaret R. Parkin
The Cleveland Museum of Art
11150 East Boulevard
Cleveland 6, Ohio

Dear Miss Parkin:

The entire group of photographs in conjunction with the Marin Exhibition was sent originally to Frederick Wight for use both in the catalogue and for publicity. It was our understanding, that these photographs or some of them would accompany each exhibition as it traveled.

However, I am mailing a few of them to you immediately so that you may have some material for your publicity. I am also enclosing a price list for the paintings which are for sale so that inquiries may be made directly to the Cleveland Museum, rather than to the gallery. In such instances, that is sales made by the museum, we allow a 10% commission. I assume, that you have a sign posted indicating that information may be obtained, at a specific desk.

Sincerely yours,

RMH/ek
Encl's.

Sent photographs - 10/19/55

BELL EXTERMINATING CO., Inc.

20 HUDSON STREET
NEW YORK 13, N. Y.

October 6, 1955

We wish to inform you that an imposter is going around posing as an exterminator for various concerns. His aim is to get into an apartment to steal.

He is a thin fellow with dark hair, about 5 ft., 5 or 6 inches tall. He may show you some of our work slips which he stole. He uses a rubber bellows and powder.

WHAT TO DO:-

Ask to see his license. It has his name and picture on it. If you don't know the man, take his name and call our office - BARCLAY 7-4355, to verify.

Don't let strangers in the building.

Thank you for your cooperation.

BELL EXTERMINATING CO., INC.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 18, 1955

Mr. Martin Jackson
2112 Chancellor Street
Philadelphia 3, Pa.

Dear Mr. Jackson:

Thank you for your letter.

I have always liked your work and on several occasions have recommended it highly to collectors.

However, our new policy makes it impossible for us to add to our roster. You may be cognizant of the fact that two years ago, we moved 25 of the gallery artists with my former assistant, Charles Allen, leaving only the 10 names which are printed below. This is in the form of a tapering off act which will continue.

Thus, I would suggest, that you arrange with some other gallery in New York - and there are a tremendous number to choose from.

Sincerely yours,

BOH/ek

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 8, 1955

Miss Pauline A. Pinckney
713 Graham Place
Austin, Texas

Dear Miss Pinckney:

I am very glad that the photographs finally reached you.

Yes, the Ames portrait is in the gallery collection but we are planning to hold on to it for at least another year or so. However, we have a good many other carvings which are for sale and they include several very good Cigar Store Figures of Indians and other appropriate subjects. The latter are priced from \$350.00 to \$900.00.

Sincerely yours,

ECH/ek

Fortune

TIME & LIFE BUILDING ROCKEFELLER CENTER NEW YORK 20

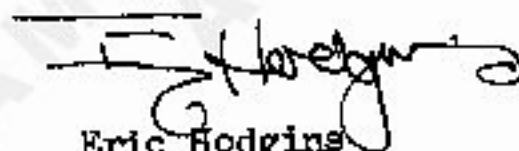
October 12th, 1955

Dear Mrs. Halpert:

Thank you indeed for your friendly and helpful criticisms of our Art manuscript. We shall take them all into careful account.

And I am happy to think that I can bother you again when a further installment is ready for reading.

Yours sincerely,


Eric Hodgins
Board of Editors

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City, N.Y.

Not to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

the
mayo
hill
galleries.

and
distinctive gift shop

Office
53 State Street
Boston 9, Mass.

Wellfleet on Cape Cod, Massachusetts
Delray Beach, Florida

Nathaniel Saltzman, President
Thomas A. Gagliardi, Director

October 14, 1955

Downtown Gallery
32 East 51st Street
New York 22, New York.

Dear Mrs. Halpert:

Enclosed herewith is our
check for \$300.00. This is 80% of
sale amount, \$375.00, of "Torso"
by William Zorach. The balance of
\$75.00 is commission due the Mayo
Hill Galleries on this sale.

Very sincerely yours,

Aveline F. Coughlin
Aveline F. Coughlin

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 12, 1955

Mr. Dean Freiday
443 Dennison Street
Highland Park, New Jersey

Dear Mr. Freiday:

Thank you for referring Miss Duncan's picture to me.

Since we have a very large collection of portraits similar
in character, there seems to be no object for us to make any
addition to the collection at this time. However I think
that Mr. Harry Newman of the Old Print Shop on 150 Lexington Ave.
New York City, might be interested.

I am, therefore, returning the photographs and other data to
you. Thank you for your courtesy.

Sincerely yours,

EHH/ek
Enc.

**Aylin
Advertising
Agency**

904 LOVETT BLVD. • LYNNBURG 2766 • HOUSTON 6, TEXAS

October 17, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mr. Zorach told me about you, and I'm sorry we didn't get to talk together when I was in New York. Unfortunately, I have no immediate plans for coming your way. However, I think we both understand the problems of national publicity pretty well, and I think it would be fine if you could make a rough draft of the national publicity plans that Mr. Zorach discussed with you and with me.

The unveiling will probably be in the latter part of February, however, at this time we do not know definitely. We will have a more definite idea toward the middle of December.

I'll look forward to seeing the rough draft of the plans you wish to suggest.

Cordially yours,

Robert N. Aylin
Robert N. Aylin
President

RNA:pl

cc: Mr. William Zorach
Mr. William B. Black, Jr.
Mr. A. G. McNeese, Jr.

October 8, 1955

Miss Bertha von Moschzisker
The Print Club
1614 Latimer Street
Philadelphia 3, Pa.

Dear Miss Moschzisker:

I am so sorry that the two prints were creased. If you have
no facilities for straightening these out, would you be good
enough to return them to us for attention.

Sincerely yours,

BOM/ek

THE ART INSTITUTE OF CHICAGO

CHARLES H. WORCESTER, *Honorary President* ROBERT ALLERTON, *Honorary Vice President* RUSSELL TYSON, *Honorary Vice President*
EVERETT D. GRAFF, *Vice President* PERCY B. ECKHART, *Vice President* LESTER ARMOUR, *Vice President* HOMER J. LIVINGSTON, *Treasurer*
DANIEL CATTON RICH, *Director* CHARLES FARENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LLOYD W. BROWN, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

October 19, 1955

*Let me know when
you call. I'*

Dear Edith:

My good friend Miriam Schary (Mrs. Dore Schary of Los Angeles) will be in New York on October 22, to stay for about five days.

She will call you for an appointment, as I suggested to her, to discuss with you the possibility of her paintings being not only shown in New York but handled by some dealer who would be attuned with her in what she's trying to create.

My very best to you.

As always,



Peter Pollack
Public Relations Counsel

Mrs. Edith Halpert
DOWNTOWN GALLERIES
32 East 51 Street
New York 22, New York

PJP:ejr

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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WESTERN OFFICE AND FACTORY
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516 WEST 59TH STREET, NEW YORK 19, N. Y.

October 3, 1955

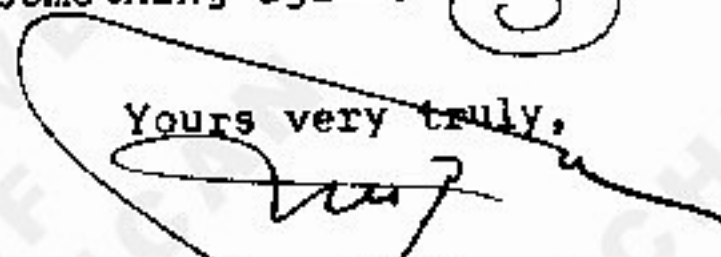
Mrs. Halpert
The Downtown Gallery
32 East 51 Street
New York N Y

My dear Mrs. Halpert:

This is to let you know that I rather unexpectedly found just the type of paintings I wanted for my office here of Old New York. I do not have to buy the old chromo type, but I found a realistic Modern who painted the elevated station at Chatham Square and who some years later painted the other thing I was looking for, Brooklyn Bridge with the old "leather swamp" buildings at the bottom of its New York end, which buildings are still there and in one of which Wm. Zinsser & Co. started way back in the 1840's.

Please do not go to any further trouble, therefore, and I certainly appreciate your interest. Who knows when I will be looking for something again.

Yours very truly,


William H. Zinsser

WHZ:vac

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Chairman of the Board

Telephone
TRAFALGAR 9-8300
Cable Address: PARKGAL

CHARLES PACKER
Head of Appraisal Dept.

October 11th, 1955

Mrs. Edith George Halpert, Director
THE DOWNTOWN GALLERY
32 East 51st Street
New York, 22, N. Y.

Dear Mrs. Halpert:

In reply to your letter of September 15th and October 8th, I wish to inform you that at this very moment no particular American sale is scheduled in which the objects you mention would fit.

However, I shall contact you as soon as a sale is in the making, and in the meantime I cordially thank you for your kind consideration in contacting us in this matter.

Sincerely yours,

Oswald Goetz

DR. OSWALD GOETZ

OG:rk

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BORIS MIRSKI



ART GALLERY

ETCHINGS
PAINTINGS
WATER COLORS
FINE FRAMING

OIL PAINTINGS
RESTORED

166 NEWBURY STREET • BOSTON 16
COMMONWEALTH 6-5894

October 10, 1955

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Edith,

This is what Hyman Bloom says about signing pictures:

" It interferes with the design. "

He finds that his pictures always look better to him
without a signature. Saturday I talked with Joe Gersten about this
and he, too, asked Bloom the same question and he gathered that
while his lack of signature is supposed to be self-effacement,
we feel that ^{Bloom feels} if one can not recognize it as a Hyman Bloom, then it
is too bad.

"Child in the Garden" was first shown in 1946 at the
Stuart Art Gallery, Boston; also at Durlacher in the same year.
The one man show was at the Boris Mirski Gallery in 1949;
Venice Bi-annual in 1950. Also shown at the Institute of
Contemporary Art, Boston, 1954 and finally at the Whitney, 1955.

I received my share of the commission and am very
grateful.

Mr. Drews^e of New York who is handling the Nadelmann
claim was here in Brockton and had an interesting discussion
with Joe concerning it. He suggested that he is going to
offer me the Nadelmann for \$500.00 and Joe is quite anxious
for me to buy it for him. Since then, Drews phoned Joe
from New York telling him that his claim will be paid in full

October 11, 1955

Mr. Sam Amato
12226 1/2 Ohio Avenue
Los Angeles 25, California

Dear Mr. Amato:

The Los Angeles exhibition closed about a week ago and we are writing to thank you for your participation in this very interesting show.

Your painting is enroute to Brugger Forwarding Service via Denver-Chicago Trucking Company and can be picked up at your convenience.

Sincerely yours

to Gordon M. Nunes
David L. Loew
Josefa A. Kaminski
Paul Darrow

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 8, 1955

Mr. Boris Mirski
Boris Mirski Gallery
166 Newbury Street
Boston 16, Mass.

Dear Boris:

What a guy! For a cultured character you certainly avoid writing letters. The collector who bought the Bloom is driving me nuts. Although I presented him with the catalogue of the Bloom show, he insists on obtaining the provenance of "Child in the Garden".

I hesitate to write to Hyman directly or to Durlacher as it might cause hard feelings. Please attend to this immediately. I shall be most grateful. If you prefer, telephone me reversing the charges and supply the data that way.

What is the latest gossip in Boston? Incidentally, I am still being bothered by insurance adjusters in connection with the Madelman Sculpture, and when are you coming to town?

My best regards.

Sincerely yours,

RGH/ek

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

October 11, 1955

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks for your letter of the 8th with your review of the Los Angeles show. From my point of view, all this was well worth the effort. I am delighted that our people got a break - they all got a break - and that it worked out so well for such a number. Since McGarrell was our prize student here last year, everyone is more than pleased about him. I take pleasure in spreading the good news. In short, congratulations. The painters should be grateful indeed.

Your letter arrived with one from your friend, Walter Myden. I am only too glad to lend a hand. This is in some degree an act of faith but it is my nature to be faithful.

To come back to the theme of Marin: I enclose the notice in the Los Angeles Times. Since Millier ran a picture of Dreyfuss' painting the Sunday before, this is in effect a two-Sunday spread. Everyone reads the one paper and we have been swamped with visitors.

I had a little note from McNab who has decided to take fifty catalogues. I am having them forwarded from the Whitney which, as you know, is anxious to lower its supply of the original edition. McNab, in splurging to this degree, went on to say that they would probably print a little something on Marin so that they would be able to give it away as is their time-honored custom.

All this bored me no end, as I do not see the need of a further printing of this sort. I wrote him to this effect, then thought better of it. If I relay this to you it is simply in the thought that - considering that Palm Beach is Palm Beach - you might like to murmur something to him. It is just conceivable to me that you would like to let him have a certain number of catalogues at some appropriately reduced price if he were to give them away to his sponsors or whatever they may call themselves. Having indicated an opportunity, felt need, or whatever, I withdraw from this phase of the business.

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

EDGAR B. WHITCOMB, *President* - ROBERT H. TANNAHILL, *Vice-President* - MRS. EYSEL B. FORD - K. T. KELLER

EDGAR P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Bus. Mgr*

October 18, 1955

Mr. and Mrs. Milton Lowenthal
1150 Park Avenue
New York City

Dear Mr. and Mrs. Lowenthal:

Mrs. Halpert has told me of your intention to give your John Brown Series by Jacob Lawrence to our museum. This is an important gift and one that gives me great pleasure. I hope that when next in New York, I may come to see you and thank you in person. In the meantime, may I thank you most sincerely by letter.

I like Jacob Lawrence's work very much. We have one excellent picture by him, *The Duke Now*. This series is, however, perhaps the most important creation of his career to date.

The subject of these, the interpretation of John Brown, by a Negro artist, is very interesting. I am glad also that we can have an important representation here of one of the outstanding painters who have come from that race in our country. The Negroes in Detroit have been making great progress. I doubt if there is any city where they have been improving their condition more rapidly or becoming more genuinely a part of the community. Their progress, and the really heroic efforts they have been making to improve themselves, are one of the most interesting things to watch in this town at the present moment. There are some good Detroit painters among them. Hughie Lee-Smith is perhaps the best, but there are other very talented young artists coming forward.

You may be sure that the pictures will have an audience here, quite aside from the different aspect of the matter, to stand on their own as very remarkable modern American paintings.

Our secretary will send you a formal letter of thanks after the next meeting of the Board of Trustees. In the meantime, believe me, most sincerely grateful.

Very truly yours,

E. P. Richardson, Director

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Oct 1 '55.

Miss Edith G. Halpert.
32 East 51 St.
New York City.

Dear Miss Halpert:

I received the pictures of the wood carvings and thanks you very much for them. I believe the Smes piece is in your own collection at the present time, do you want to sell it and at what price? Do you have a tobacco indian which you want to dispose of? I have frequent requests for wood carvings and I would like to refer them to you if such prices are available. Many thanks,

Pauline A. Pinckney.

713 Graham Pl.,
Austin, Texas.

WILLIAM H. LANE FOUNDATION

LEOMINSTER, MASSACHUSETTS

October 10, 1955

Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, 22, New York

Dear Edith:

I have just received a letter from The Encyclopedia Americana, a copy of which is enclosed.

I would guess that they learned of me through you but wish to be sure that you are in accord with this.

Warm regards,

William H. Lane
William H. Lane

WHL:RTM
ENC.1

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SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA HANLOCK 1-2040

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October 1, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

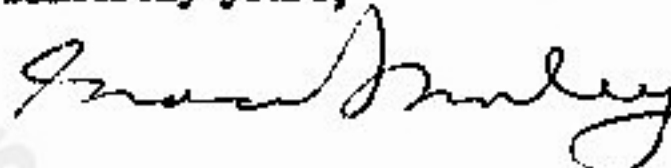
It is a great satisfaction that we have, after this long time, acquired within a very brief period two fine paintings from your gallery. The Marin, of course, continues on tour with the show, but we look forward to enjoying it afterwards.

I return here your green form signed. I noted on the bill for the Stewart Davis, as well as on this, your note that all copyright and reproduction rights on both are reserved by the artist or the gallery. I wonder if you would tell me, at your convenience, just how we may handle matters in the unlikely case that there is an opportunity for reproduction in color. Occasionally a local firm that is exceedingly expert in color lithography, selects a work from a local collection to be reproduced as its greeting to customers. It then makes available extra prints and if the unlikely development of a sufficient market takes place to justify a reprint to be commercially available, we have received at various times percentages. However it does not amount to very much. The Marin might be a possibility some day, however, and I should be glad to have you tell me ahead of time, in a general fashion, the conditions, so that I should be prepared to describe them even if later it were necessary to reconfirm with you or with the artist in the case of the Davis, for instance. Theoretically I think this is an excellent idea; practically I have wondered how it worked out. One of the things we pray for, in museums here in the West, is more available color reproductions of works of American artists to make them as familiar as the Impressionists have, for example, become to the non-museum going public. Wide availability of fine color reproductions seems one of the best ways of spreading knowledge and stimulating interest for art.

I enclose our check for the Marin, and our receipt for your generous donation of \$150 toward the purchase of Stuart Davis' Dance. I cannot tell you how pleased I am that it was possible to buy this painting. It has now passed through all the stages of approbation of our various Boards and Committees and the like, and everyone is very happy about it.

With all good wishes to you, and again thanks.

Sincerely yours,



Grace L. McCann Morley
Director

GLMM:tk

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Mrs. J. Matsen Webb

-2-

October 12, 1955

Knowing that Texas still needs snob-appeal in art, I suggested that he borrow some of the outstanding examples from museum collections and he selected from your photographs a few objects which will not be vulnerable in shipping. I hope that you will cooperate, as many of the other museums are. It will not be invaluable to the reputation of the Shelburne Museum and should increase even your currently wonderful attendance.

I went to the Antic Show at the Armory on Monday and came back with one little chalkward figure of a fireman. This was the full extent of my purchases. The shows are becoming worse and worse with early Woolworth in the ascendancy. All visiting dealers were equally irritated but I suppose there just is not enough good material to go around, with the growing interest in early American furniture, sculpture, etc. Within ten minutes I saw 14 new Bellamy Eagles and enough fake Schimmels to go around the Equator. On the second round a number of them disappeared indicating that they had been purchased by some novice.

I did not mean to brush off the painting situation, but since you will be in New York in November, according to Mrs. Scheenover, why don't we let it ride until we talk about it. Meanwhile, I miss seeing you.

Affectionately,

Antique

RGE/ek

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THEODORE L. DEHNE, M.D., Superintendent

G. NELSON WATTS, Business Manager



Friends Hospital

ROOSEVELT BOULEVARD AND ADAMS AVENUE

Frankford, Philadelphia, Pa.

7 October 1955

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I want to tell you how much I enjoyed meeting you yesterday and hearing first-hand how interested you are in Friends Hospital.

Your idea about a possible benefit art exhibit was very interesting, not only because of its raising money for the Hospital but also because such an endeavor would help Friends Hospital be better known in New York City. I am enclosing a reprint of several articles about the Hospital which appeared in the Friend, a Quaker Publication. When the Development Program is more organized I will send you some gift blanks as you suggested.

I hope to get to the Downtown Gallery again before long for another stimulating chat with you.

Sincerely,

William E. Sheppard/jck

William E. Sheppard/jck
Assistant to the Superintendent

WES/jck
Encl.

from: Edith G. Halpert

October 11, 1955

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Page 3

- (1) This is a cliché that has been disproved frequently; like the accepted fact that an artist works best in a foodless garret.
- 3-5 With a current allergy to figures among the younger generation, these three pages offer a discouraging appearance. The constant repetition of comparisons and translations into our currency, tends to destroy the value of the message.
- 6 (1) While this is important, the concentration on the oil medium exclusively might be tempered.
- 7-8 (1) The comparative figure is misleading. \$10 may have been paid for one or several minor sketches early in his career; also the current prices are not between \$1000 to \$2000 as I have been offered a number of his pictures from \$400 to \$600.
- 8 (2) This situation has been commented upon as long as I can remember. Why is it that none of these smart cookies (including all of us) are worth the indisputable 10 million dollars? I think it is important to stress here that this is all based on hindsight. Another factor to consider in this connection, is that generally, for every good buy anyone makes, there are a number that do not enhance in value. If the records of the Durand-Ruel firm were checked, an interesting conclusion could be reached. Of the hundreds of impressionist artists it acquired almost simultaneously, only three have actually shot up fantastically. What about the investment in the others?
- 8 (3) While fur and oil wells seem appropriate, wheat and coffee are rather extreme as comparison.
- 9 (1) Spelling
- 9 (4) According to latest reports, the Dufy market, since his death, has begun to slip. Furthermore, at this point it might be interesting to inject the fact that the majority of the Paris-School artists in the high priced level, are not French by birth.
- 9 (X) This is true long after the death of an artist (not so in his lifetime); consider the fantastic

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THE CINCINNATI ART MUSEUM

CINCINNATI 6, OHIO

October 10, 1955

Mrs. Edith Halpert,
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

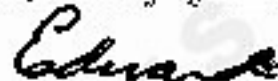
Dear Mrs. Halpert:

Enclosed is a copy of the catalog for the exhibition "Rediscoveries in American Art."

The show has attracted wide attention and we appreciate greatly your generosity in lending to it.

Please let me know if you would like more catalogs. Again, many thanks.

Sincerely yours,



Edward H. Dwight
Curator of American Art

EHD:ml
Enclosure:

October 20, 1955

Mr. Richard Lee Feigen
R. L. Feigen Galleries
8262 Fountain Avenue
Los Angeles, California

Dear Mr. Feigen:

Thank you for your letter.

Much as we should like to cooperate with you, this gallery has a firm policy regarding prices. Every painting is marked at its final figure, and under no circumstances are reductions made at any time. We are delighted to cooperate with dealers and allow 10% commission out of our limited commission. I would suggest that you explain to your client that in connection with Marin (and any other artist listed below) there is no distinction between the asking and the final price, and that at the end of this tour, all the prices on Marins will be substantially increased.

Sincerely yours

EGHla

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HARRY AUSTIN BLUTMAN, M. D.
125 EAST 63RD STREET
NEW YORK 21, N. Y.
TEMPLETON 8-2980

10/11/55

Dr Edith

I haven't checked a bank statement in years. so how can I go back and look for the check. I hardly think the bank would cash a check made out The Gallery that was not deposited by the Gallery

Please make a note in your diary. I sent for tickets for the 31st of October. Can't remember the name of the play. It's the Ethel Barrymore Theatre. So don't buy benefit tickets for that.
Best Harry P.S. It was a good play

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Memorandum from Lawrence Allen

Mr. Taussig

1. Re. Haith claim - Waiting for findings from appraisal board. Might take another month.

Fortune

TIME & LIFE BUILDING

ROCKEFELLER CENTER

NEW YORK 20

October 4th, 1955

Dear Mrs. Halpert:

You have already been of great help to FORTUNE in its work on an article tentatively entitled The Great International Art Market, on which we began work last summer. This article has now become a series of two or three, and with this I am enclosing a first draft of the proposed first installment.

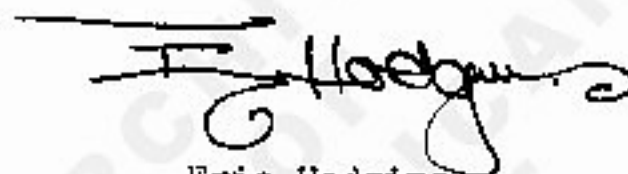
Would you be kind enough to read it, and give us the benefit of your comments and criticisms? You will, of course be on the watch for errors and misconceptions, but any additional facts or relevant material you think would enrich the manuscript will also be received here with much gratitude.

To make things a little easier I am enclosing a self-addressed special delivery stamped envelope for the return of your copy. Our schedule calls for setting this manuscript in type on Friday October 14, and we would greatly appreciate hearing from you in time to let us give the fullest consideration to your comments by then.

The last page of this manuscript sets forth what the two succeeding installments may deal with as part of this same series.

With many thanks I am

Yours sincerely,



Eric Hodgins
Board of Editors

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, N.Y.

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UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

October 14, 1955

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AIR MAIL

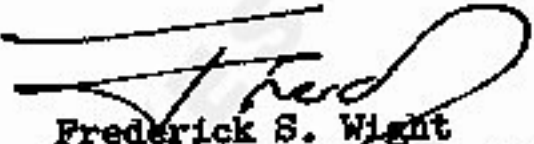
Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:


I talked to Edgar Ewing this morning. If you have not sent the Los Angeles show back to Brugger's and can still include Ewing's painting without making an extra box or running to unusual expense, send it back to him here and notify him. If it is too late, ask Budworth to pick it up and hold it for Edgar Ewing. I will, of course, underwrite the expense of this if they are disturbed at not knowing Ewing. I am writing them, and enclose a copy.

In all haste,

Yours,


Frederick S. Wight
Director of the Art Galleries

FSW:ys
Enclosure



Richard Lee Feigen

October 17, 1955

Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

A client of mine has expressed an interest in a
Marin oil which you currently have on loan at the
UCLA show.

I am able to offer \$3000 net for this painting. I
realize that the asking price is \$4000, but my
client will, at the present time, pay only \$3000
plus a ten per cent commission to me.

I am,

Very truly yours,

Richard Feigen

R. L. Feigen Galleries

rlf:bns

8262 Fountain

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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may be published 60 years after the date of sale.

MUNSON • WILLIAMS • PROCTOR
INSTITUTE

312-318 GENESEE ST., UTICA 4, N. Y.

COMMUNITY ARTS PROGRAM
Harris K. Prior, Director

October 20, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you very much for sending the form confirming the loan of the sculpture Dancer Resting by Zorach for our exhibition "The Figure Today - American and European Sculpture".

Will you kindly send us two more photographs of the above sculpture for publicity purposes. If you do not have extra photographs on hand, please have them made at our expense and have them sent to us at the earliest possible time. We thank you again for your cooperation.

Sincerely,

Joseph S. Trovato

Joseph S. Trovato
Assistant to the Director

JST:mg
Enc.

P. S. I am returning herewith 7 photographs of the Zorach works which I brought back with me.

J. S. T.

JST

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POV
file

October 10, 1955

Mrs. Stanley M. Freeman
629 No. Maple Drive
Beverly Hills, Calif.

Dear Mrs. Freeman:

Thank you for your very nice letter. We are delighted that you enjoyed the exhibition at UCLA.

Of the three paintings listed in your letter, two are not available. #28 was purchased earlier in the exhibition by the Wichita Art Museum and #53 was a gift to Mr. Marin from his father and, I am sure, he will not part with it. However, Seascape Fantasy (#15), one of Marin's outstanding paintings, is available at \$4000.

You will understand, of course, that no painting may be removed from the context of the exhibition which continues to travel through next June when it will be on view at the Whitney Museum in New York.

If there are any other paintings which may interest you, I believe Mr. Frederick Wight can supply all information including the price.

Sincerely yours,

RHM/ek

October 8, 1955

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

James Sweeney, Director
Guggenheim Museum
1071 Fifth Avenue
New York, N.Y.

Dear Jim:

I was very pleased that you attended our 30th Anniversary party. It was good to see you.

I was equally pleased that you felt strongly enough about the paintings to put a reserve on the Davis, CLICHE and O'Keeffe's, MY LAST DOOR. The prices, as I quoted to you, are \$7500.00 and \$6000.00 respectively - subject to a 10% museum discount. Incidentally Stuart was delighted with the enthusiasm you expressed to him.

As the show is current, (bright observation) I am very eager to get an early decision from you. This may sound like sales pressure, but since this is the first sales letter you have received from me, I am sure you will not interpret it so.

If the museum budget is low at this late time of the year, we have the good old American installment plan. Many museums have budgeted their payments over a two year period. Do let me hear from you. My best regards.

Sincerely yours,

EGH:ek

October 8, 1955

Mrs. Kathryn Greywack
Division of the State Museum
Department of Education
State House Annex
Trenton, New Jersey

Dear Mrs. Greywack:

Pardon me for not having answered you sooner.

In view of the limited time we have between the receipt of your letter and the deadline, we could not go through all our records to find the material you had in mind. Actually we had no paintings - and we carry no lithographs nor engravings - illustrating any New Jersey scene. There were several portraits of Jersey's early residents, but they were of no historical consequence and it did not seem worthwhile to apprise you of these.

If the New Jersey Education Association is still looking for something, I shall be glad to send you a few photographs which I can have printed within a week or so.

I appreciate your interest.

Sincerely yours,

ROR/ek

October 12, 1955

Mr. John Craft
Columbia Museum of Art
Senate & Bull Streets
Columbia, South Carolina

Dear Mr. Craft:

I am so sorry that I caused some confusion.

Since our annual "regional" show has already been held - this time Los Angeles - I will have to wait until a later period to assemble the Southeastern Exhibition.

Also, I probably would have flown down just to see what there is but it is impossible at this time since I am leaving for the AFA convention in Des Moines tomorrow morning, and will not be back until the middle of next week.

I shall write again later in the season to make some arrangements to see your material, as I am really eager to put on such an exhibit. Meanwhile, my best regards.

Sincerely yours,

WJW:ek

cc: Mr. Willis Woods

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 8, 1955

Mr. Robert Aylin Pres.
Aylin Advertising Agency
904 Laveth Blvd.
Houston, Texas

Dear Mr. Aylin:

As William Zerech probably told you, I delayed making any con-
tacts with Life Magazine and other publications of that type
because the time was most unfortunate. Perhaps you too saw the
spread which appeared several weeks ago in connection with
Warneke. This carried out the theme that he had in mind and I
think it would be a mistake to approach the powers that be so
shortly after.

Are you planning to be in New York in the near future? I have
several other ideas which I should like to propose but it would
be so much better if we could sit down and chat throwing the
ideas around on a concerted plan for publicity. I know a good
many art editors in the various publications and the approach
is easy. However, in most cases they want to be sure of a specific
date and would be loathe to work so far in advance - as February
is the unveiling.

May I hear from you shortly? If you are not planning to be in
New York, I shall make a rough draft of the plans I should like
to suggest.

Sincerely yours,

RGE/ek

MRS. ARTHUR U. HOOPER

5820 PIMLICO ROAD

BALTIMORE 9, MARYLAND

The Downtown Gallery
32 E 51st St. N.Y.

Sirs:

Under separate cover I am returning to you
The Ben Shahn sub-screen "Triple Dip" today.
We are most grateful to you for letting us
have it for The Baltimore Museum Rental
Gallery.

Sincerely
Mrs. Arthur Hooper

Oct 18.

FRANCIS S. BANCROFT
PRESIDENT
STEWART FORSHAY
VICE PRESIDENT
WILLARD F. PLACE
EXECUTIVE VICE PRESIDENT
JOHN P. BILLHARDT
1ST. VICE PRES. AND COMPT.
J. TREACY FARLEY
VICE PRES. MORTGAGES - REAL ESTATE
RUFUS F. DUFF
VICE-PRES. BOND INVESTMENTS
E. AMES BLEDA
SECRETARY
JACOB DE ROZE
AUDITOR



MARTIN J. HUGOLPH
ASSISTANT COMPTROLLER
MARGARET M. REILLY
ASSISTANT TO THE PRESIDENT
MARIE J. DANCY
PERSONNEL OFFICER
ARTHUR B. NEWMAN
ASSISTANT SECRETARY
GEORGE P. SHEPPARD
ASSISTANT SECRETARY
WILLIAM J. TABERT
ASSISTANT SECRETARY
WILLIAM M. RYAN
ASSISTANT SECRETARY
EDWARD T. HICKEY
ASSISTANT AUDITOR

EXCELSIOR SAVINGS BANK

CHARTERED 1862

BRANCH OFFICE
1288 SECOND AVENUE
CORNER 84TH STREET
NEW YORK 21 N. Y.

221 WEST FIFTY-SEVENTH STREET, JUST EAST OF BROADWAY
NEW YORK 19, N. Y.
CIRCLE 7-6400

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October 3, 1955.

32 East 51st Street Corporation,
c/o Edith G. Halpert,
32 East 51st St.,
New York 22, N. Y.

Gentlemen: Re: #1522 - 32 East 51st St., NYC

I enclose application in duplicate for an extension of the above mortgage on the terms agreed upon.

Please have an officer of the owning corporation sign both copies and return them to me?

Yours very truly,

Margaret M. Reilly
Assistant to the President.

October 8, 1955

Mr. E.P. Richardson, Director
The Detroit Institute of Arts
Detroit 2, Michigan

Dear Mr. Richardson:

It was so nice to see you again, even for a brief moment.

The enclosed carbon is self-explanatory. I am sending you also a catalogue of our exhibition together with a copy of the publicity release which was to be sent out at the time. Unfortunately, we have no duplicate clippings but I am listing below the publications in which they appeared:

Newsweek	December 24, 1945
Art Digest	December 15, "
N.Y. Herald Tribune	December 9, "
New York Sun	December 8, "
New York Times	December 9, "
New Masses (Don't tell Dondere)	February 19, 1946
Vogue	January 15, "
Washington, D.C. Star	October 6, "

I find that the exhibitions was held not only at this gallery but shortly after at the Barnett Aden Gallery at 157 Randolph Place, N.W., Washington, D.C. This gallery is run by a group of negroes and we feel that it was an important spot for the Lawrence show. You know, too, that this group was shown at the Whitney Museum as part of the Lowenthal collection. Furthermore, the entire series was on a tour conducted by some organization, the name of which I do not recall, but the Lowenthals can supply that information.

If you would like to have biographical notes on Lawrence and a list of his major exhibitions and inclusions in museums, I shall be glad to send on this data.

Sincerely yours,

RMH:ek

BEACH CRAFT

INTERIORS

PAINTINGS

FASHIONS

GIFTS

WESTHAMPTON BEACH N Y

WESTHAMPTON 4 1707

October 5, 1955

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York City 22

Dear Miss Halpert:

Enclosed find check for
\$143.34 in payment for two Cushing Originals,
1 Scroll with Hand, and 1 Angel Gabriel.

The other Scroll with Hand you mentioned was
never delivered to Beach Craft, nor,
according to Bill Ward, to his home.

Perhaps you could put a tracer on this from
your end and if there is any further
question about it, please contact Mr.
Ward directly.

Thank you very much for the loan of the
weathervanes. My husband, now occupied with
another article, is looking forward to
meeting you in connection with the one he
wrote you about.

Hope to see you and the Gallery again this
season.

Sincerely,

Dora Wiswell
Dora Wiswell

October 11, 1955

Mr. Felix Landau
Landau Gallery
702 North La Cienega
Los Angeles 46, California

Dear Mr. Landau:

Pictures by the following artists are enroute
to Brugger Forwarding Service via Denver-
Chicago Trucking Company:

Clinton Adams	Study #1 Study #2
Roger Barr	Fighting Birds
Leonard Edmondson	No. 1
James Jarvaise	Inter Nos
James Pinto	Fruit Stand
Richarda Ruben	Galico Mountains
Arnold Schiffrin	Fields of San Miguel
Jack Zajac	Tropic Sea

The Keith Finch "Figures on the Beach" is
invited to the Whitney Museum annual, and the
McLaughlin "Untitled" was sold.

Sincerely yours

October 1, 1955

Mr. Frank Almy
The Hackley Art Gallery
Muskegon, Michigan

Dear Al:

Your letter arrived just as the two O'Keeffe's were picked up by Hahn. I hope that you are pleased with my choice of two favorite and important pictures.

While I have no reason to defend the Federation, in justice to this organization, I must tell you that O'Keeffe is most reluctant to send any of her paintings on tour. Since she does not use regular frames, which serves as a protection, the pictures are frequently damaged on route. I believe she advises Museums - Collectors - and certainly me, not to ship her paintings around.

If you had occasion to meet the late Mr. Stieglitz, his favorite quotation would be familiar to you, "if you want to see Notre Dame, you go to Paris" this philosophy has been carried over by the artists associated with him.

The consignment together with the prices and insurance valuation was mailed to you several days ago. I hope your show is a great success.

Sincerely yours ,

EGH/ek

DUNBAR FURNITURE CORPORATION OF INDIANA, EXECUTIVE OFFICE: BERNIE INDIANA
SHOWROOMS: NEW YORK CHICAGO BOSTON KANSAS CITY LOS ANGELES SEATTLE

CHICAGO: 535 MERCHANDISE MART
DELAWARE 7-1303

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

OCTOBER 6, 1955

Wm AHA bid
DOWNTOWN GALLERY
32 EAST 51ST ST.
NEW YORK 22, NEW YORK

ATTN: EDITH HALPERT

DEAR MISS HALPERT:

WE WOULD APPRECIATE YOUR RUSHING A "CUPID" CUSHING WEATHERVANE
TO:

NEW METAL CRAFT
812 NORTH WELLS ST.
CHICAGO, ILLINOIS

PLEASE SHIP PREPAID, BILLING US, AS NEW METAL CRAFT IS THE
FIRM THAT DOES THE ROD WORK, AND THEY WOULD NOT APPRECIATE
ANY COLLECT DELIVERIES.

PLEASE INVOICE US FOR THE "CUPID" AND THE SHIPPING CHARGES.

THANKING YOU FOR YOUR ATTENTION TO THIS MATTER, WE REMAIN,

YOURS VERY TRULY,

DUNBAR ACCESSORIES

Russell F. Wake

RUSSELL F. WAKE

RFW:100

P.S. THE OTHER TWO HORSES THAT YOU SENT US ARE BEING FITTED
NOW FOR RODS, AND WE WILL FORWARD OUR CHECK TOMORROW.

Pl. Wake bid

October 2, 1953

Mr. James S. Plaut, Director
Institute of Contemporary Art
138 Newbury Street
Boston 16, Massachusetts

Dear Jim:

I am somewhat embarrassed to write to you about this matter, but I really do not know to whom I should address myself, and hope you don't mind my getting into your hair at this time.

After completing our reorganization plans, I went through all the consignment blanks and very much to my surprise I found an outstanding item on the Boston Art Festival list. This was addressed to Nelson W. Aldrich, but I was under the impression that the Institute was in charge of the arrangement.

While all the paintings we consigned at the time were returned to us, William Zorach's sculpture "The Grey Rabbit" was not included in the shipment. Evidently the boys here took for granted that the sculpture under some other arrangement. However, there is no record of receipt either at the Gallery or in Zorach's studio.

Will it be asking too much for you to institute a check on this item. Since it was of granite and quite sizeable, to say nothing of weighty, the Zorach sculpture could not have been mislaid and I am sure that there would be some record of shipment at your end.

Needless to say, I would be most grateful for any suggestion on your part.

I hope that you will be in New York soon and will call on us to see how plushy we have become. And, incidentally, to see some very swell paintings and sculpture on view.

My very best regards.

Sincerely yours

EGH1a

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 8, 1955

Miss Georgia Brennan
Kalamazoo Institute of Arts
421 West South Street
Kalamazoo, Michigan

Dear Miss Brennan:

Thank you for your letter.

We shall indeed be glad to place Mr. Gregg on our mailing list for all future catalogues. The current one is now enclosed.

Please extend my best wishes to Mr. Gregg.

Sincerely yours,

EFO/ek
Enc.

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

K. T. KELLER, *President* - ROBERT H. TANNAPILL, *Vice-President* - SELDEN B. DAUME - CHAS. T. FISHER, JR.
MRS. EDELL B. FORD - LESLIE H. GREEN - JAMES S. WHITCOMB

EDGAR P. RICHARDSON, *Director*

Wm. A. BOSTICK, *Secretary & Business Manager*

Phone Temple 1-0360

October 18, 1955

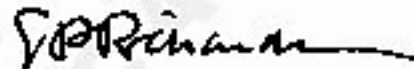
Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York City 22

Dear Mrs. Halpert:

I enclose a copy of my letter to Mr. and Mrs. Lowenthal. I am certainly most grateful to you for your part in steering this series to our collection. It will mean a lot to us for a variety of reasons. May I ask you what valuation we should put on the series? Our custom is to give the donor a certificate of gift with the museum's valuation upon it. If you can help us in this way, you are certainly the best authority qualified to give a valuation on Lawrence's work.

Best regards.

Sincerely yours,



E. P. Richardson,
Director

P.S. The pictures have just arrived, though not yet unpacked.

1700.-
72-
72-
4400.-

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October 8, 1955

Mrs. Bruning
Washington Connecticut

Dear Mrs. Bruning:

I am so curious about your reaction to the "Girl with Bell" in your own home that I could not resist writing.

Won't you please let me know how she looks and whether she fits into your plans.

Sincerely yours,

RCM/ok

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA
Art Galleries

October 19, 1955

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery

New York, New York

Dear Edith:

As you know I have heard rather urgently from Solinger and I am now going into action to produce runs of color due the donors of the Marin plates. There are, as you will remember, eight plates (I am not counting Phillips as he kept his plate):

SUNSET

✓ Mrs. Edith G. Halpert

1000

STOCK EXCHANGE, NEW YORK CITY

✓ Mr. David Solinger

1000

COMPOSITION, CAPE SPLIT NO. 2

Mr. and Mrs. Lawrence Fleischman

LOBSTER BOAT, CAPE SPLIT, MAINE

"

MOVEMENT - SEA AND SKY

Mr. William H. Lane

NEW YORK AT NIGHT No. 3

Mr. and Mrs. Alan Rosenthal

500

MACHIAS

Re 48770 - Mr. and Mrs. Henry Loeb

500 -

THE FOG LIFTS

John Marin, Jr.

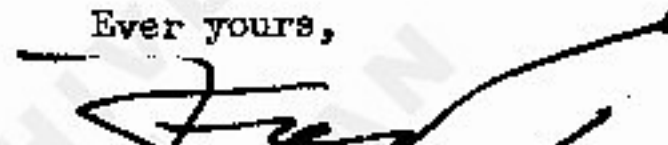
Solinger is asking for 1,000 and if I can run them all at one time, there is not much saved in running less for the others. But I do wish that you would give me, by return mail, what you think the minimum requirement would be for each.

At present writing I do not know where the plate for SUNSET is. If you wish this run, would you please get on the phone to the Arts Digest and ask them to send it back to me here via express prepaid - ask them to fly it if they can bear the financial stress. I should be printing just as quickly as possible.

Do also let me know about the \$1,000 pledged by John Marin, Jr., in support of the University Press edition of the book. I am trying to provide the Press at the present time with all the backing which has been pledged. I do not see that you need order any of the books, unless you desire a token block for your own purposes, for you have adequately supported the publication yourself.

In all haste,

Ever yours,



Frederick S. Wight
Director of the Art Galleries

not printed
VCLH
via typing
Pymper

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I shall let you know as soon as I am able
to find a suitable person.

I hope you will have a pleasant trip, and
that you will be pleased with the appearance
of the paintings.

Sincerely yours,

Wm. C. Bradley J

October 10, 1955

Mrs. Lotta Ringer
2385 Wood Path
Highland Park, Illinois

Dear Mrs. Ringer:

I was quite overwhelmed with the package of gifts which arrived for the opening. It was wonderful of you to help me celebrate the 30th Anniversary and I am grateful for your thoughtfulness - and for the delightful gifts.

Are you planning to be in New York shortly? Please let me know several days in advance so that I can plan some amusing program for you.

Best Regards.

Sincerely yours,

BOM/ek

Mr. Frederick S. Wight

-2-

October 1, 1956

May I suggest, as a wiley businesswoman, that you tone down your letters in writing to collectors about any damage incurred unless it is really a serious one. If you have not already done so, why don't you ~~forget~~ to advise the Strausses. After all a mat is a mat is a mat and so is a glass.

I am so sorry that you are getting kicked around in connection with our current show. With all those that I have seen, I have assumed responsibility entirely asserting my independent spirit. I have explained all to Mr. Kantor, who was here and incidentally, purchased a Dove watercolor. I have also written to Landau on several occasions soothing his pretty little feathers and, I am sure, he is completely relaxed.

For your information, we have sold several of the pictures in the show but strangely enough these were artists who sent independently. However, I am about to cheer up some of these guys when they learn that the Whitney Museum has invited the following:

Keith Finch, James McCarrell, and June Wayne

The show goes down tomorrow and will be replaced by our ten Old Masters. Monday afternoon we are having a cocktail party and will "my feet hurt". Have a drink on me for the celebration.

Again I want to thank you for your wonderful cooperation and your great help in making the present show possible.

Sincerely yours,

EGH/ex

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may be published 60 years after the date of sale.

October 12, 1955

Dr. Grace L. McCann Morley
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Dr. Morley:

Thank you for your very nice letter. Naturally, we too were
pleased that the Davis and Marin will be so well represented in
the San Francisco Museum collection.

Some years ago, a number of museum people met. I believe with
Artist Equity, and agreed at the time that no reproductions would
be made without some compensation to the institution and to the
artist. Therefore, our bills are so marked.

Since whatever firm you have in San Francisco would make color
plates with the idea of profit, does it seem logical that royalty
be paid to you and the artist? In the case of Marin I am sure
that the Estate would permit you to retain the entire fee. But,
in the case of a living artist, it is considered correct to
divide the cost. The royalty fluctuates varying from 10 - 15%
on the wholesale price and while it does not amount to any con-
siderable sum, it is important now that American Art is gaining
in ascendancy.

I hope that you agree that this is a fair arrangement. When you
are ready, I shall be glad to send you our written release.

Sincerely yours,

RM/ek

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, President CHARLES H. WORCESTER, Honorary President HOMER I. LIVINGSTON, Treasurer
ROBERT ALLESTON, Honorary Vice President RUSSELL TYSON, Honorary Vice President WALTER S. BREWSTER, Honorary Vice President
PERCY B. ECKHART, Vice President LESTER ARMOUR, Vice President EVERETT D. GRAFF, Vice President
DANIEL CATTON RICH, Director CHARLES FABENS KELLEY, Assistant Director CHARLES BUTLER, Business Manager LLOYD W. BROWN, Secretary

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

October 10, 1955

Dear Edith:

I am sorry I will not be seeing you in Des Moines next week because while you are there, I, unfortunately, will be in New York. However, I plan to stay in New York at least ten days and I am sure you will be back in time for us to look over the photographs and discuss the Biennale. I will call your gallery on Monday, October 17, and make an appointment to see you sometime that week, if possible.

Cordially,

Katharine Kuh

Katharine Kuh

Curator of Modern Painting and Sculpture

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City 22, New York

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When she calls, tell her I will be back in 4 weeks.

Neiman-Marcus

DALLAS 1, TEXAS

October 4, 1955

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NEW YORK

MY DEAR EDITH:

Mrs. Aldredge told me that she will send the picture to you so you can sell it for her account on the basis of a 20% commission. I do hope you can turn it over quickly, for they are deeply in need of funds.

With best regards,


Stanley Marcus

jb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

It is quite an interesting show.
If you should be up this way
between October 16th and 30th
I think you might enjoy it -

Cordially

Harriet S. Dodge -

Mrs Ocas Dodge, Director
State Memorial Museum,



State of New Jersey
DEPARTMENT OF EDUCATION

DIVISION OF THE
STATE MUSEUM

STATE HOUSE ANNEX
TRENTON 7

October 7, 1955

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

The Museum Arts Committee would be honored to hold a one-man exhibition of the work of BEN SHAHN of Roosevelt, New Jersey, at the State Museum this winter.

When Ben Shahn lectured here, before the New Jersey Federation of Women's Clubs in 1954, we spoke to him about such an exhibition and he said it might be arranged. At that time we thought it might be of particular interest to our visitors to include work in several media, such as serigraphs and drawings, as well as paintings.

The tentative time reserved on the Committee's schedule is from February 12 through March 18, 1956. Our two special exhibits galleries (each 20' x 30') would be assigned for the exhibition. This Museum would, of course, insure the works and arrange for their transportation.

We would appreciate having you let us know if such a show could be arranged.

Cordially yours,


Kathryn B. Greywacz
Director, the State Museum

KBG psh

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changing scene is to partake of all its moods and try to sense tomorrow. It often seems that all too few appear to be aware that America is molding a new and different culture. On the foundation of Western civilization, we are creating a new edifice quite unlike any of the past. And so, being a part - and playing a part - of this new life, we want to share it to the fullest - and art is a brilliant spoke of our American multicolored wheel.

Paintings and sculpture are part of our home - they are selected to be lived with and to be enjoyed. In that sense we have never collected them - more often than not, it was love at first sight - breathlessly spotted, eagerly acquired and lovingly hung or placed in some carefully chosen spot.

Some of my friends and business associates, when first exposed to new sights are prone to question my artistic values. But, after a few visits, once they become convinced that they "cannot understand" and merely look without preconceived notion at finding something they would like to see, gradually are either reconciled or find in our art some beauty of their own and probably quite different from ours.

The possession of contemporary American art has given me much, not the least of which is the challenge to sense the great from the mediocre. It taught me to see and to visualize. It made me the happier to share with the artist his interpretation of my environment and to peer with him into the future of our American values.

Sincerely yours,

Michael Watter

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Leo S. Guthman

October 3, 1955

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Sincerest congratulations on your 30th Anniversary.
I do not know much about the first 26 years, but the
last four years you have certainly added to my
pleasures.

May there be many more prosperous years ahead.

Fondly,



2629 South Dearborn Street
Chicago 16, Illinois

October 11, 1955

Mrs. Joseph Reuh
3625 Appleton Street
Washington, D.C.

Dear Mrs. Reuh:

We have just managed to recall from exhibition a print
of TRIPLE DIP and now have it available for you.

If you still want to have it, (the price is \$90.00) please
let me know.

Sincerely yours,

RHB/ek

October 10, 1955

Mr. James Laughlin
Intercultural Publications, Inc.
60 East 42nd Street
New York 17, N.Y.

Dear Mr. Laughlin:

I, too, am sorry that I can do nothing about Henry Henghes directly.
Aside from the fact that we are not increasing our list at the present
time his national status would not fit with our overall plan.

I would suggest the Durlaker Gallery or Pierre Matisse both of whom
are outstanding in the field, and present European art.

And, I thank you for the very kind words.

Sincerely yours,

BZH/ek



THE AMERICAN ACADEMY OF ARTS AND LETTERS
633 WEST 155TH STREET, NEW YORK

October 4, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I am so sorry that we did not get to see each other during the summer. I wrote you at one point, inviting you to a big cocktail party, but had no answer and I assume that you must have been away.

I am now making the final plans about our December exhibition and hope that you can tell me which two pictures by Georgia O'Keeffe you will lend us for this show. As you remember, one should be of recent vintage, and the other one that she exhibited in the First Annual Exhibition of Independent Artists, 1917, ("Expression No. 14" and "Expression No. 24) or something of that period.

I have arranged for Thorn's Express to pick up all the material on Monday, October 31. May I have the titles as soon as possible, as well as their insurance values and the years they were painted?

Very sincerely yours,

Felicia Geffen
Assistant to the President

FG:11

P. S. William Zorach tells me that his "Head of Prophet," which he is lending us for this exhibition should also be called for at your gallery on October 31st.

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October 1, 1955

Mr. David Lucom
Princeton Press, Inc.
270 Lafayette St.
New York, N.Y.

Dear David:

I am very eager to get back immediately the only photograph I have of the building. This was used in our current catalogue. Can you mail it at once?

Also, I should like to get the cut of this together with all the other cuts you have accumulated for some months or years. If there are any in color, they are urgently needed.

I want to thank you for your wonderful cooperation in getting out the catalogue so well and so promptly.

Sincerely yours ,

EGH/ek

output of Picasso and other French contemporaries.

- Page 10 (1) I question this selection, would check with several dealers.
- 10 (2) Would add Goya
- 11 (1) Spelling
- 13 I think the accent on capricious fashion is good since such rises are short-lived in most instances.
- 14-15 (1) I am puzzled by the distinction between the two groups and the actual point made. In any event, Stuart Davis would belong with the "established contemporaries" as he too is owned by about 50 museums and currently is bringing \$7500 for a large canvas. He had large retrospective exhibitions in the Museum of Modern Art and in the Venice Biennale. Also, I would certainly substitute Graves for Pousette-Dart and include Jack Levine, who is now almost sold out. In the second group, Kroll is now concentrating on mural painting and would not fit into the easel class. Other established contemporaries of great importance are: Feininger, Marin and Max Weber. Also, I do not like the "affectionate esteem", as it sounds quite patronizing.
- 15 (2) The price range is incorrect for the older men, who command with one or two exceptions, way above \$3500 in the top price. \$7500 would be more correct.
- 15 (3) The same patronizing attitude is suggested in connection with the collectors. In my experience I have met no "supporters of Higher Causes" who buy paintings as such. Also, since Americans, according to statements in this draft, do not resell as do the French; they cannot be referred to as limited-range collectors.
- 17 (1) From current accounts, there is a great reduction in number of art tourists in France today with a switch to Italy, Spain and England.
- 17 (2) As a point of relevant information, Ben Shahn received invitations from 25 (or 45) European museums for a one-man show after the Biennale and if not for the negative attitude of the French, the international market would be on the up at present.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 1, 1965

Mr. Arthur Slutzky
412 Orange Street
New Haven, Connecticut

Dear Mr. Slutzky:

Biographical notes on Ben Shahn are enclosed. May
I suggest that you refer to the following publications
which, no doubt, may be seen in the Yale libraries
for more "human interest":

Museum of Modern Art Bulletin Summer 1947
Ben Shahn Exhibition

"Ben Shahn" in The Penguin Modern Painters Soc.
used in conjunction with the above.

Portrait of the Artist as an American
Selden Rodman

Life Magazine--Issue of October 4, 1954

Sincerely yours ,

EGH/ek

WM. K. DREWES
132 NASSAU STREET
NEW YORK 38, N. Y.
BEEKMAN 3-0594

October 10, 1955.

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:-

I refer to our conversation of the other day in which you showed interest in the Nadelman sculpture and enclose the Museum of Modern Arts Booklet with the picture on page 28.

Osbert Sitwell who discusses Nadelman at length in his book: "The Four Continents", speaks in most enthusiastic terms of "The Tango Dancer" (not Dancers) and calls it the most beautiful and the most moving of his figures. The use of the singular seems to confirm my information by a friend of Nadelman who knew him in Riverdale and asserts that Nadelman in the beginning conceived a single figure and only later joined the other figure and called it "Tango". This, of course, is possible since the figures are not sculptured on a single base but in two different units. In fact, looking at the male figure in comparison with the moving female figure, the male figure seems somewhat static in comparison; it is certainly not dancing.

The group is now at the Mirski Gallery in Boston, and if you want me to send the male figure on to you for your inspection I shall give the order and perhaps have the group separated from the underbase.

There is, of course, the bare possibility that the arm of the woman may be found, in which case the group might be fully restored.

Awaiting the pleasure of your reply,

I am

Yours sincerely,

Wm. K. Drewes
(Wm. K. Drewes)

WKB:CSD

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FRANK PERLS GALLERY

October 13, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City 22, New York

Dear Edith:

We are sending you today via Mailway
Express Prepaid #2170 four SHAHN prints.

1. "Phoenix" FPG #1256 Price: \$75.00 less 20% commission
Your invoice #4006
dated Sept. 25, 1952
2. "Paterson #2" (#6A) Price: \$30.00 less 20% commission
Your invoice #4312
dated June 17, 1953

The other two items I cannot identify on your invoices.
I would very much appreciate it if you would tell me their
names. One is a black on white print (9/100) of television
aerials. The other is a dull orange on white print (1/97)
of the head of a man in profile.

I shall look forward to hearing from you, and trust that
the roll will arrive in good condition. It is valued
at \$500.00.

As ever,


Frank Perls

FRP:ms

*in
Earl Minker*

J. J. MURDOCK

October 6, 1955

Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Today, under separate cover, I am forwarding a few color slides of some of my paintings. The delay was caused by the developer mislaying the negatives.

On the back of each slide is a number (#) that corresponds with the number on the attached Inventory, which lists sizes and prices.

There are a few other paintings now on exhibit, such as the Santa Barbara Museum. If you would be interested, I could send slides of these, if they are available on release.

Again thank you for your interest.

Sincerely

Chloe Murdock

Chloe Murdock
724 N. Foothill Road
Beverly Hills, California

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 1, 1955

Miss Hulda W. Curl
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Miss Curl:

Enclosed you will find a consignment form for the prints selected in connection with your Rental Gallery.

Indeed we are very happy that a number of sales have been made in your gallery. As far as I am concerned, our objective is not necessarily to make sales for this gallery, but to see Art as bought.

Sincerely yours,

EGH/ek
Enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 10, 1955

Mr. Theodore Tausig
120 Wall Street
New York, N.Y.

Dear Teddy:

What is happening in regard to the refund we were to have received on the compensation insurance for William Haith?

Sincerely yours,

ECM/ek

October 20, 1955

Miss Aveline F. Coughlin
Maye Hill Galleries
Wellfleet, Massachusetts

Dear Mr. Coughlin:

Thank you for the check. A receipted bill is
enclosed.

Is the gallery still open at this late date?
If not, no doubt you will return the material
to us in the near future.

Thank you for your courtesy.

Sincerely yours

BOHLa

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searchers are responsible for obtaining written permission
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October 8, 1955

CEM

Dear Mrs Halpert,

I neglected to include
in the inventory the
medium of the paintings -
1, # 3 and # 5 are oil
on canvas.
2 and # 4 are enamel

October 8, 1955

Mr. Frank Atwood Almy
The Hackley Art Gallery
Muskegon, Michigan

Dear Mr. Almy:

I was equally amused to learn about the cute nickname which appeared in my previous letter. Experimenting with temporary stenographers, has resulted in some quaint incidents. Forgive me.

I am so glad that you liked my choice of O'Keeffes. They are two outstanding examples but I am sending additional photographs immediately so that you have a wider choice including several prices even lower. It took several years of haranguing, cajoling and scolding to achieve this new price range with O'Keeffe after her long association with Stieglitz who priced her paintings up to \$15,000.00, with the low average at \$6000.00.

I do not know why Hahn sent the shipments C.O.D. as the customary method is to charge all the expenses and mail the bill to the institution. I hope your show is a great success.

Sincerely yours,

BGM:ek

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October 8, 1955

Mr. Fred Baum
350 Fifth Avenue
New York, N.Y.

Dear Fred:

After you were good enough to send me the pamphlet containing the data on the Employee Pension Plan, I turned it over to my snappy accountant and to date nothing has happened. Since I am eager to set up this plan while I am still alive, I wonder whether you would care to take over with all your other more important affairs.

Laveman did discuss it briefly with me and I get the impression that at this late date of the gallery's existence there would be too little in the kitty to make it worthwhile for any of the employees particularly, Lawrence, who has been here so long. Is there any supplementary method of increasing the fund - by way of special insurance, bonus or whatever which would remain intact until the pension period or if I should decide to marry Tommy Hanville or move to Jerusalem.

I should also to make a date with you - and I don't mean to sound morbid - to rewrite my will. After Mother's death and changes in my own financial interests, I am afraid the old one has too many obsolete clauses.

I am planning to fly to Des Moines next week but should return by the 17th of this month. Any time after that would suit me, at your convenience.

Sincerely yours,

EGH/ek

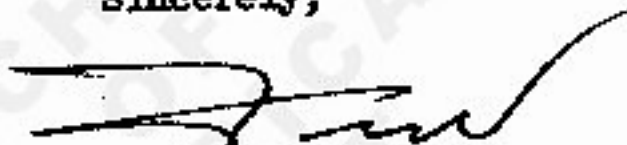
Mrs. Edith Gregor Halpert - 2

October 11, 1955

Another matter, in looking over the exhibition as I have it on the walls I cannot escape the feeling that we might have been a little more stringent in the selection of the late oils. If you have any thought about this, now is the time to mull it over. There will be, as you know, a new catalogue for the Whitney and it is an opportunity to print a new list. In particular the one of the late Hirshhorn's paintings* troubles me and I am wondering if we could not tactfully exchange this for some other Marin, say a fine water-color in his collection. Give this a thought. The exhibition undertakes to bring the oils forward. There is bound to be a qualitative comparison in New York and I have the feeling that some of our choices may hurt more than they may help.

If you don't agree, I am quite willing to let well enough alone. But we do have an opportunity to make a few shifts.

Sincerely,



Frederick S. Wight
Director of the Art Galleries

FSW:erp
Enclosure

* Movement - Boat and Sea in Grey

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October 18, 1955

Miss Harriet Crane
Gidding's
10 West Fourth Street
Cincinnati 2, Ohio

Dear Miss Crane:

No doubt Sidney Berkowitz mentioned that I too was at the
AFA convention - and this may explain why I did not send
you the material before.

I am now enclosing a brief outline explaining the discovery
of the original Cushing molds. This is based on our original
publicity release.

Sincerely yours,

ROH/ek
Enc.

October 1, 1955

Mr. Willis Woods
Southern Art Museum Directors Ass.
Norton Gallery of Art
Pioneer Park
West Palm Beach, Florida

Dear Mr. Woods:

Last spring, when I saw Allen McNab in Florida, we decided to have a Southern Museum Association exhibition here in September of this year. The plan, at the time, was to organize at the Lowe Gallery a regional show including Florida, So. Carolina, Georgia and another nearby state. Knowing my geography, I am not taking a chance on a specific borderline. I was to serve as a juror, thus, with the advantage of seeing so much art at one time. The selection for this gallery would have been a very careful and final one. The latter was to develop after the Lowe exhibition. All this was to have taken place in June, but during the last week in May I received word from Mr. Allen to the effect that the plan was cancelled. Subsequently, his resignation was announced. And so, that was the end of the exhibition.

If I survive my 30th year, the same plan would be equally suitable for 1966, in which event you will hear from me before the end of this year. Meanwhile, I hope that I will have occasion to see you in New York and we can discuss any changes in the program or methods.

Sincerely,

EGH/ek

cc: John Richard Craft, Dir.

THE NEW SCHOOL
66 West 12th St., New York 11
Oregon 5-2700

October 14, 1955

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York City

Dear Mrs. Halpert:

On Tuesday, October 18th, the Berkeley Express Company is picking up the paintings for the big show at the New School for Social Research, which will be hung on Wednesday and opened Friday, October 21st. As you know, the Greenwich Village series begins on Sunday, October 23rd with a concert.

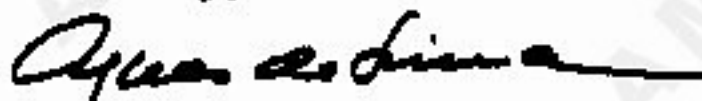
The artists whose paintings I hope you have now got together for us are:

Stuart Davis
Glen Coleman
Yasuo Kuniyoshi
Charles Demuth
Samuel Halpert

We have been trying hard to get a painting by Jack Levine, but the Alan Gallery has none, the Whitneys' Levines are out on loan, and the only one left that we know of is in a private collection, and the owner is loathe to part with it. If you could help us locate one, we should be very grateful.

Don't forget the artists' evening is November 6th.

Cordially,



Agnes de Lima,
Director of Publicity

emb

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ART CENTER KALAMAZOO INSTITUTE OF ARTS

421 WEST SOUTH STREET • KALAMAZOO, MICHIGAN • PHONE 3-1101

October 4, 1955

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

POL
The trustees of the Kalamazoo Institute of Arts announce with pleasure the appointment of Mr. Richard N. Gregg as Director. Mr. Gregg was formally on the staff of the Worcester Art Museum, Worcester, Massachusetts where he headed the Department of Design.

The Art Center would be honored if it could be placed on your mailing list to receive catalogues and other printed matter dealing with your exhibitions.

Thank you for your future consideration.

KALAMAZOO INSTITUTE OF ARTS

Georgia Brennan
per

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Baum

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM C. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT

October 17, 1955.

350 FIFTH AVENUE
NEW YORK 1, N.Y.
LONGACRE 5-2424

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

Replying to your letter of October 8th, I will be glad to meet with you at any time you suggest. With reference to your will, I would suggest it would be a good idea if you send me a copy of your existing will, so that I would be familiar with it at the time we sit down and discuss the question of a new will.

I trust that everything is going well with you and that your Des Moines trip accomplished what you wanted.

Sincerely,



FB:ER